



COFFEE WOULD BE READY BEFORE YOU EVEN PRESSED THE BUTTON."



# IAM 1CLICK AHEAD



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I am your colour of choice:





# Contents

Amateur Photographer For everyone who loves photography

I WONDER if you would be interested in a camera that could automatically download images to your computer the moment you walked in the front door. Or a camera that could automatically update its own firmware, or one that you could connect directly to a photo-sharing website, or one that could beam its live view to a remote-control screen where you could alter menu settings. In other electronic devices these functions sound normal, but in cameras it all seems futuristic. Press photographers have been using wireless connections for some time to rocket their breaking news images to the picture desk, but now we are seeing the same technology in enthusiast and consumer cameras. Samsung

has brought what it does so well in its phones to its latest NX compact system cameras, while Nikon has distilled what it does for its professionals and is offering it to purchasers of the D3200

I wonder how much the average photographer wants Wi-Fi, or really appreciates what it does. For those of us who came from film it is a curious step, but if we love digital photography for its convenience and instant nature, Wi-Fi connections perhaps make perfect sense. I'm sure it might be the future.

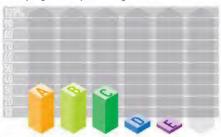


**Damien Demolder** Editor

#### THE AP READERS' POLL

IN AP 14 APRIL WE ASKED ...

Could you go back to your first digital camera?



#### YOU ANSWERED

A Yes, it was actually very good	31%
B Yes, but I'd miss the quality	32%
C No, it was awful	30%
D No, I've only ever had one	5%
E I've never owned a digital camera	2%

#### THIS WEEK WE ASK ...

Would you want Wi-Fi in your camera?

VOTE ONLINE www.amateurphotographer.co.uk

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COVER IMABE: © TOBIAS BRÁLNING, ROBIN COOMBES

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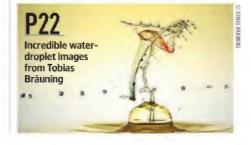
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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spottlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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#### **Nikon** Zoom Lenses



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55-200 mm f4-5.6 AF-S VR DX Nikkor . . £224.00 ---

70-300 mm f4.5-5.6G AF-5 VR Nikkor . . £449.00 £7.90 P/m 80-400 mm f4.5-5.6D ED VR AF Nikkor . £1249.00 £18.32 P/m 200-400mm F4G ED VR II AF-S NIKKOR, £4988.00 £73.19 P/m

#### **Nikon** Prime Lenses





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#### **Nikon** Macro Lenses



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#### **Nikon** Compact System

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#### Nikon Teleconverters TC-17E II

TC-14E II

TC-20F II Teleconverter



TC-20E III Teleconverter



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Nikon SB910 Speedlight £419.00 £7.37 P/m



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News | Analysis | Comment | PhotoDiary 5/5/12



Shortages of stock in the fourth quarter widely affected Britain

DSLR showdown, page 6

Entry-level DSLR packs 24MP • Mid-range revamp imminent?

# **NIKON D3200 BOWS** TO MEGAPIXEL MAI

NIKON has revealed the D3200, a 24.2-million-pixel, entry-level DSLR, and hinted it would consider even higher pixel counts for low-end cameras.

Akira Ezawa, manager of Nikon Japan's DSLR design division, told AP that, if technology allows, consumers could see higher pixel counts in future beginner-level DSLRs. He said: 'It's possible... 50 or 60 million pixels [theoretically]."

Simon Iddon, Nikon UK's product manager for Enthusiast Products, added: 'We would not pursue the megapixel race if it meant compromising on low-light performance and noise

Nikon representatives acknowledged that the new D3200 features double the pixel count of the 12.1-million-pixel, full-frame D700, and more than the 16.2-million-pixel 7000, but officials refused to say whether the company plans to overhaul its mid-range. models with revamped sensors.

When asked whether Nikon fears higherend users will feel short-changed, Iddon replied that other factors come into play, such as ISO levels and shooting speed.

He said: 'You don't judge a camera on just megapixels... 'The decision on megapixels is a really considered one. Every camera has a different target audience, a different purpose."

Nikon admits it remains a challenge to convince entry-level DSLR customers that better cameras don't have to have more pixels. 'Megapixels is a spec point that features whenever you look at a website,



The 24-million-pixel D3100 is due out this month, priced £559.99

a brochure - it's always highlighted,' says Iddon 'For that [entry-level] customer it will be important, but higher up... enthusiast-level D7000 customers, for example, have a much broader range of demands on their list to tick off, such as performance in low light, or being more robust.

The D3200 is a DX-format DSLR that will sit above the D3100 and below the D5100 when it launches in 'mid-May', priced £559.99 body only. A red-bodied version of the camera will also be available.

Microlens construction has been improved to allow more light to reach each pixel, the company claims, stressing that technology has progressed in the past three or four

years. 'Now we think 24 million pixels is OK, especially for users who want to trim or want very big prints,' adds Nikon.

Key features include an improved guide mode that incorporates 'capture red sunset', 'reduce blur' and a 'dark (low-key)' image options. It is designed to show beginners how to achieve various looks, and is more descriptive than the guide on the D3100.

The 505g newcomer boasts an equivalent ISO sensitivity of 100-6400, extendable to ISO 12,800, plus an 11-point AF system, scene recognition, full HD video and an Expeed 3 image processing engine.

Also on board is post-capture image cropping, a 4fps burst mode and an external stereo microphone port. In-camera retouch options include 'straighten', for the correction of wonky horizons.

The 921,000-dot resolution of the 7.5cm LCD monitor is a step up from the D3100. which carried a 230,000-dot screen.

The D3200 will be compatible with a £55 wireless mobile adapter (WU-1a), designed to allow users to wirelessly transfer images to external devices that support the Android operating system, for photo storage and online sharing. An Apple iOS-compatible version will be available in the autumn.

By viewing the D3200's live view screen, users should be able to frame their shots offcamera and trigger the shutter remotely using their smart device

● See pages 10-11 for Mat Gallagher's first look of the Nikon D3200.

- cameras will grab a 51% slice of the global market for interchangeable-lens cameras by 2015, compared to just 22% today, according to industry figures supplied to Panasonic. In Taiwan, CSCs account for 54% of all removable lens cameras sold, compared to 51% in Japan, 28% in the UK and just 18% in the US.
- Kodak has pulled its massive electronic advertising billboard from Times Square, New York. The 40ft video screen has, in the past, been used to advertise digital cameras, which the firm is phasing out after filing for bankruptcy protection.

#### Do you have a story?

Contact Chris Cheesman Tel: 0703 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone. iPad or iPod.

## SURREAL IMAGE WINS PRESS GONG

A SURREAL image of a boat perched on the roof of a building in the aftermath of last year's Japanese tsunami is among the winning entries in this year's China International Press Photo Contest.

Japanese photojournalist Yasuyoshi Chiba won the Silver award in the 'War and disaster story' category for his picture of Nozomi Sabanai and her sister assessing damage in Otsuchi, after the quake struck northern Japan on 11 March 2011.

Chiba works for news agency AFP, whose photographers won two other awards in the competition.



A week of photographic opportunity

#### Wednesday 2 May

**EXHIBITION** Inspired by Sport (includes images by Rankin), until 13 May at Museum of London, EC2Y 5HN. Tel: 0207 001 9844. Visit <a href="https://www.museumoflondon.">www.museumoflondon.</a> org.uk. EXHIBITION Out of Time: Contemporary Palladium Prints, until 26 May at Apothecary Gallery CIC, London W6 8NH. Tel: 0207 381 5727. Visit www.londonapothecary.co.uk.

#### Thursday 3 May

DON'T MISS Glasgow International Festival of Visual Art, across nearly 50 venues, until 7 May. Tel: 0141 276 8384. Visit www.glasgowinternational.org. **EXHIBITION** Small Moments: The Human Face of Semana Santa by Piers Rawson, until 19 May at Forest Arts Centre, Hampshire BH25 6DS. Tel: 01425 619 983. Visit www.scenae.co.uk.

#### Friday 4 May

**EXHIBITION** Always Greener: Views from the Contemporary Countryside, includes photography, until 24 June at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pmgalleryandhouse. **EXHIBITION** Oculi by HND Photography



students, until 12 May at Burns Street Studio, Northampton NN1 3QE.

#### Saturday 5 May

EXHIBITION Magnum 62, celebrates work of the agency's 62 members, until 19 May at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisheetlesfinephotographs.com. EXHIBITION Marcus Adams: Royal Photographer, until 17 June at Harewood House, Leeds LS17 9L6. Tel: 0113 218 1010. Visit www.harewood.org.



#### Sunday 6 May

DON'T MISS Bristol Festival of Photography, features around 100 exhibitions throughout May. Visit www.bfop.org. **EXHIBITION** Portrait of London (from Museum of London archives), until 12 August at Wandsworth Museum, London SW18 1RX, Tel: 0208 870 6060. Visit www.wandsworthmuseum.co.uk.

#### Monday 7 May

**EXHIBITION** Soundexposed, until 20 May at East Kilbride Arts Centre, East Kilbride G74 4DU. Visit www.soundexposed.tumblr.com. EXHIBITION Low Pressure by Edward Hopley, until 26 May at Quaglino's restaurant, London SW1Y 6A J. Tel: 0207 930 6767. Visit www.quaglinos-restaurant.co.uk.

#### Tuesday 8 May LATEST AP ON SALE

**EXHIBITION** Master of Light by Giuseppe Cavalli, until 17 June at the Estorick Collection of Modern Italian Art, London N1 2AN. Tel: 0207 704 9522. Visit www.estorickcollection.com. EXHIBITION The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.ora.uk.



Camera makers badly hit by the Thai floods

# **DSLR SHORTAGE** RIGGERS SALES DROP

UK DSLR sales fell 10% over six months, mainly triggered by a shortage of cameras. Total camera sales revenue dropped by 9% in the six months to February 2012

Although declining demand for compacts was largely to blame for a 13% drop in overall market sales revenue, analysts say that insufficient supplies of DSLRs hit the UK photo sector in the six months from September 2011 to February 2012.

Commenting on its latest sales data, Zhelya Dancheva from GfK Retail and Technology UK told us: 'Over that period... the DSLR market also struggled - declining 10% in value, mainly triggered by shortages of stock in the fourth quarter that widely affected the market in Britain."

The DSLR figures do not include sales of compact system cameras (CSCs). Although

CSC sales fell 3% in value, the number of units sold grew 7%.

As we reported last year, carnera makers were badly hit by flooding in Thailand, forcing the closure of Nikon's DSLR plant at the Rojana Industrial Park in Ayutthaya on 6 October 2011, for example.

Dancheva added: 'This [DSLR market] is now beginning to recover. So we can expect March to look more positive for this segment.

'Another positive sign is the latest February results where compact cameras, despite a 10% volume decline, have only lost about 5% of the value of sales achieved in February 2011.

'This is clearly an indication of the increasing importance of higher-priced bridge and super-zoom cameras for the overall fixedlens market!

## NIKON REVEALS 28MM FX LENS

TO COINCIDE with the launch of the D3200 (see page 5), Nikon has announced the AF-S Nikkor 28mm f/1.8G, an FXformat prime lens due to go on sale on

Priced around £620, the 330g newcomer, featuring a 'weather-sealed mount', will deliver a 42mm focal length when attached to a DX-format camera.

It includes two aspherical lens elements and seven rounded diaphragm blades.

A Nikon UK spokesperson said: 'The 28mm focal length benefits from improved optical construction to control unwanted distortion."



# SNAP

Panasonic admits its market share has slipped since the arrival of new competitors such as Nikon's 1 system, and that it plans to focus on communicating the edge-to-edge sharpness' advantages of micro four thirds imaging sensors compared to larger APS-C sensors. A spokesman said that the continued loyalty of many photographers to major camera brands such as Canon continues to pose a 'massive challenge'.

Nikon has set up a Chair of Imaging Science department at the University of Tokyo, in a bid to fend off overseas rivals by nurturing future talent. With the fast progress of technologies and the entrance of emerging nations... it is becoming difficult for the Japanese optical industry to maintain world-class competitiveness, said Nikon in a statement. The department, which expands the scope of the Nikon Chair of Optical Engineering, will 'strive to promote exchange between engineers and researchers who bear responsibility for Japan's future optics technologies.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

NX20, NX210 and NX1000 unveiled

# SAMSUNG **BRINGS WI-FI TO CSC TRIO**

**SAMSUNG** is set to introduce mobile internet connectivity into its NX range of compact system cameras.

The Samsung NX20, NX210 and NX1000 will feature built-in Wi-Fi functions to allow users to connect the camera directly to the internet in a Wi-Fi zone - or via a mobile phone or tablet - and post images directly to social-networking sites such as Facebook, Flickr and Twitter.

The cameras are due on sale between mid-May and mid-June.

Users will also be able to email images directly from the camera, connect it wirelessly to Wi-Fi-enabled TVs and download images automatically to a specified PC.

Cloud services will provide online storage facilities, and the cameras will be able to connect directly to Galaxy Tab and Apple iPad-type tablets for viewing, remote access and control, as well as for file transfer for later viewing.

The cameras will share a modified version of the existing 20.3-million-pixel, APS-C-sized CMOS sensor used by the now discontinued NX200

Each will be able to shoot 8fps in full-resolution mode, and a new raw file compression method will reduce the time the cameras take to clear their buffer memory.

The NX20 and NX210 will be kitted out with the new, metal-mount, thirdgeneration 18-55mm lens, priced £899 and £749 respectively.

The NX1000 will come with a new, quieter version of the 20-50mm collapsible lens and will cost £599.

Replacing the NX11, the NX20 features a very similar body design to its predecessor but has a restyled and more ergonomic handgrip and a much larger eyecup on the viewfinder.

The rear VGA 3in AMOLED screen is the first flip-out model in the NX range.

Samsung says viewing has been improved by the filling of the air-gap between the panel and the glass cover with a UV resin, which reduces internal reflections and thus boosts contrast and clarity.

#### **IMPROVED EVF**

The company has improved the electronic viewfinder resolution from VGA to SVGA, and the introduction of a hybrid shutter system allows mechanical shutter operation on



The NX20, due out in the next few weeks, replaces the NX11

the NX20 up to 1/4000sec and electronic captures as short as 1/8000sec.

The camera also now features three customisable user modes on the main mode dial, so photographers can save favourite set-up combinations for use in particular, often-shot situations.

Differences between the NX210 and the NX200 that came before it are slight - other than the headline Wi-Fi enablement and the higher-resolution video recording.

The camera has maintained the same design as the previous model and comes bundled with the same SEF-8A flash unit.

The Samsung NX1000 is clearly designed as an entry-point to the range. Made with a lightweight, plastic body, it will be available in black, white or pink.

It features a quick-access button called Smart Link, which users can customise to access their preferred wireless settings for connection to their mobile or home internet.

There is also a slightly simpler control layout on the rear of the body and more reliance on the i-Function lens-based control system.

#### **NOISE TACKLED**

Previous NX cameras have been criticised for their image noise and heavy noise reduction in images shot above base ISO settings. Although these models use the same sensor as the NX200, processing changes are daimed to produce 20% less noise and 20% more resolution.

Samsung says this is down to the point at which noise is tackled. The ISO range remains the same as in the NX200, however - ISO 100-12,800 - although this will provide an improvement for NX11 users.

The Samsung NX200 stored uncompressed raw files but the processor provided could take a long time to deal with them, leaving the camera locked as the images were passed to the card.

In March, the company issued a firmware update that enabled the camera to apply compression to the files and reduce their size by 25%, thus speeding up action times. The three new cameras have this new raw format as standard, and so should also spend less time with a full buffer.

Samsung has also introduced a new shutter remote cable that uses the mini-USB socket on the NX20, NX210 and NX1000 instead of the mini-jack cable used on the NX10, NX11 and NX100.

# **WIRELESS FEATURES**

THE NEW Samsung models are all equipped with the company's third-generation, in-camera Wi-Fi system. This allows the cameras to be connected to a home Wi-Fi system or a public hotspot, but also via Wi-Fi Direct to mobile phones and tablets outside normal wireless internet zones. This enables internet access via the mobile phone network, and makes connection practical wherever a signal is available.

Being able to connect to a smartphone will allow users to not only store and send images, but also to control the NX cameras wirelessly via a downloadable application. The Remote Viewfinder app will mimic the smart panel control screen of the NX cameras so that almost all menu items will be accessible remotely. When the camera is triggered, images can be saved in the camera or the phone – or both.

Cloud storage will allow connection via

a hotspot or phone network to a choice of two online services, while images can be sent via email to saved email addresses. Images can be uploaded to social networking websites via the mobile link mode when connected to a smartphone or tablet.

At home, the cameras will connect to Wi-Fi-enabled TVs, so images can be viewed wirelessly on-screen. Using auto backup, the camera can wake sleeping PCs and remotely download images to a hard-drive folder automatically.



As we head towards the Queen's Diamond Jubilee celebrations next month, 75 years ago a portrait of the then Princess Elizabeth featured in a special issue to mark the coronation of King George VI. The portrait was captured by Marcus Adams and was included in an article about royal photographer Peter North, who had shot a portrait of the new king, North told AP how he turned to photography in 1925 having been invalided from the Army during the war. With his wife, North ended up opening a studio in London in 1926.

# **CLUBNEWS**

#### BEAMINSTER AND DISTRICT CAMERA CLUB

The Dorset club will host an exhibition from 23 June-1 July at the local museum, reports View From Bridport. For club details, visit www.beaminstercameraclub. co.uk.

#### SILVER HALIDE GROUP

The Devon-based group is planning to stage an exhibition of traditional black & white photography from 12 September-5 November. A further exhibition is planned for 2013. For details, email iohnkellv@waitrose.com.

- Czech photographer Dagmar Hochová, who was credited as influencing top photojournalists such as Magnum ace Josef Koudelka, has died aged 86. Hochová only shot in b&w, saying 'life is colourful but in b&w it is more real'. She was a member of the Czech art movement in the 1950s and received a state decoration in 2001, reported praguemonitor.com.
- A UK photographer has published an ebook, designed to help amateurs become freelance photoiournalists. The author, Jonathan Mitchell, says the book is crammed with technical guidance and camera advice, and tips on how to set up as a full-time professional. Freelance Photoiournalism & Stock Photography: A Professional Guide costs \$29.99 (around £20] and is available to buy at www. smashwords.com.
- A photographer has taken pictures using a vintage Kodak Vest Pocket bellows camera attached to a Canon EOS 5D Mark II, reports US magazine Popular Photography. Rick Nunn built the kit using an M42 extension tube and Canon EF adapter. Visit www.popphoto.com.



#### Do you have a story?

Contact Chris Cheesman Tel 0203 148 4129 Fax 0203 148 8130 amateur photographer @ipcmedia.com



Image of Dickens' wife at auction

## **HISTORIC PHOTO FOUND** IN KENT CAMERA SHOP

AN 1850S portrait of Charles Dickens' wife Catherine, believed to be the only daguerreotype portrait of her in existence, will go on sale at a London auction house in May

'The portrait first came to light in 1996, discovered in an antique camera shop in Canterbury, Kent,' said a spokesperson for Bonhams, where the image will go on sale on 17 May. 'Initially believed to be an image of Dickens' sister, leading scholars soon identified the sitter as the writer's wife, Catherine (née Hogarth).'

The portrait is said to have been captured by photographer John Mayall as early as 1852.

It is expected to fetch £8,000-£12,000.

## **HETHERINGTON IMAGES** SHOWCASED, ONE YEAR ON

IMAGES captured by British photojournalist Tim Hetherington, who was killed while on assignment in Libya last year, have gone on show in the USA.

Tim, who lived in New York, died alongside US photographer Chris Hondros after journalists came under attack in Misrata on 20 April 2011 (see News, AP 7 May 2011).

The show, to be held in New York, mainly features Hetherington's images from conflicts in West Africa and

'His images posthumously became part of the Magnum Photos archive,' said a spokesman for the Yossi Milo Gallery, where Tim's photos will be exhibited until 19 May.

'After his untimely death, the largest town square in Ajdabiya, Libya, was renamed Tim Hetherington Square by anti-Gaddafi rebels.

The Washington Post has published images from the show on its website at www.washingtonpost.com.

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AP hands-on Nikon D3200

It seems the pixel race is far from over, as Nikon's latest entry-level DSLR has almost twice the number of pixels as its predecessor. Mat Gallagher takes a look at the Nikon D3200

pixel DX-format ISO 100-6400 (Hi-1 ISO 12,800) Multi-CAM 1000 focusing system with 11-point AF RRP £559.99 (body only) and £649.99 (with 18-55mm kit

WITH two major DSLR launches already this year, Nikon is showing no let-up in the production of new models as focus shifts to its entry-level cameras. Attending a launch event in London, I had the chance to sample the new D3200 and talk to the Nikon team about its development.

Although many people will see the new D3200 as an update of the D3100. Nikon stresses that it is not a replacement. The D3100, which was released almost 14 months ago, will remain on sale alongside the D3200 as an entry-level model. At first glance the D3200 may not seem to be a major update of the D3100, but beneath the surface it features a highly specified

new sensor and the same

processor as that used

in Nikon's professional D4 model. The D3200 has a strong feature set for both still and video use, and may appeal as much to those considering the D5100 and D7000 as it will to the entry-level photographer.

As with the D3100, the

D3200 is aimed at what Nikon describes as the 'family' user and its main selling point is the all-encompassing guide mode. This not only explains the camera's features and helps users take better shots, but it also leads them through the process of setting the right modes, which allows them to learn along the way. The D3100 already had a comprehensive guide mode, but the D3200 includes more scene types as well as visual interpretations of the changes made. New scenes include capturing more reds in a sunset, taking bright photos, taking dark/low-key

the setting affects the image. The D3200 contains all the manual control you would expect from a Nikon DSLR, including a 4fps burst rate and an ISO range of 100-6400 with an expanded 12,800 ISO Hi-1 setting. The focusing system remains the capable Multi-CAM 1000 with 11-point AF including a crosstype centre point. It also features the Expeed 3 processor, as used in the D4,

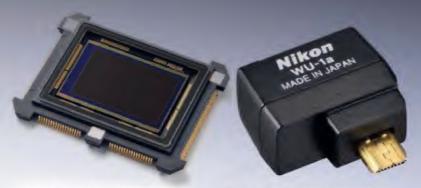
D800 and Nikon 1. This processor, we are told, ensures the support of the latest highspeed SD cards and the use of the H.264 video codec.

Video has seen a slight upgrade, with full 1080p filming available at 25 and 30 frames per second, as well as the previous 24fps, while 50 and 60 fps shooting is available when in 720p HD. The D3200 features a built-in mono microphone for audio and. impressively, a 3.5mm mic input for an external

subscribe 0845 676 7778

microphone

device



The DX-sized CMOS sensor features 24.2 million effective pixels, the highest resolution in Nikon's consumer range

#### 'The D3200 contains all the controls you would expect from a Nikon DSLR'

#### SENSOR

The most significant part of this camera. however, has to be the sensor. This is a 24.2-million-pixel, DX-format CMOS device, making this the highest-resolution consumer Nikon DSLR to date and only surpassed in the professional range by the D800 and D3X. Such a high resolution seems a strange choice for an entry-level camera but, as Nikon confirms, this is a sector of the market where the number of pixels matters most. It puts it ahead of high-end compact system cameras from Sony and Samsung, and, Nikon believes, gives the option for users to crop their images much more closely without losing substantial quality

However, extra pixels don't always mean better quality. Smaller pixels make the sensor more prone to noise and a smaller signal-to-noise ratio. The pixel pitch on the new sensor is 3.85nm compared to 4.94nm on the 14.2-million-pixel D3100. Nikon claims that the noise levels of the new D3200 can match those of the D3100, which shows that significant development has been made to the sensor, but we're told that in some conditions the D3100 outperforms the newer model. Sensors in Nikon cameras have in recent times performed very well with regard to noise, so we look forward to testing whether this is still the case with such a high resolution.

The D3200 allows users to crop into their photos as part of the in-camera editing after taking the photo, though it is a shame that this cropping cannot be applied pre-capture as a form of digital zoom. Sony's use of a telephoto button has proved successful and the ability of the Nikon FX models to crop in for DX and HD formats could have been adapted for use here.

#### **BODY AND SCREEN**

The D3200's body may not look very different from that of the D3100, but there have been subtle changes to the layout to improve navigation. The D3200 is a

The WU-1a Wi-Fi module communicates with smartphones for image transfer and remote capture control

small camera, but has a substantial grip so it is easy to hold. On the back there is a dedicated drive mode button for quick access to the high-speed burst and timer settings, and a live view button rather than a switch. The dedicated movie record button now sits on the top near the shutter, rather than on the back, and the menu buttons down the side of the screen feel more prominent. The LCD screen remains at 3in (7.5cm), but takes a significant jump from 230,000 to 921,000 pixels. The viewfinder maintains the same 95% coverage and 0.8x magnification as the D3100.

The in-camera editing controls have also been upgraded, with miniature, color sketch, selective color and filter effects, as seen on the D5100, added to the mix. These effects can be added both preand post-capture, and the retouch menu provides a range of controls from raw processing to trimming and cropping.

#### **WI-FI MODULE**

The D3200 has a small Wi-Fi module that plugs into the mini USB port on the side of the camera. Taking its power from the camera to ensure a smaller form, this module allows images to be sent from the camera to a smartphone, and then uploaded and shared with the world. As well as sending images, the unit allows the camera to be controlled remotely, including firing the trigger and previewing the live view screen. The system requires an app to be installed, which is currently available only for Android devices, although an iOS version for iPhones is expected in the autumn. The remote functionality offers greater creative possibilities, but being able to transfer images

'The D3200 allows

phone for those snapshots to share online and is something we should expect to see more of in future models. With such an impressive specification

and a small body, the D3200 is a tempting

will avoid having to switch to using a camera

proposition. It is a shame that Nikon's focus seems to have shifted back to the number of pixels, and only when we test the camera will we see whether this has meant an increase in real quality. In all other respects the D3200 looks like a great camera that will give the competition something to consider. It is due to go on sale in mid-

May, in black and red versions. Prices are expected to be £559.99 body only and £649.99 with 18-55mm kit lens. The WU-1a Wi-Fi device will be £54.99. AP

The rear panel now features dedicated buttons for drive mode and live view selection. The quide mode has also been upgraded



# **PReview**

The latest photography books, exhibitions and websites. By Oliver Atwell

#### Seeing Ambiguity

by Judith Turner Menges, hardback, £42.90, 96 pages, ISBN 978-3-936681-50-5

PRODUCING architectural photographs may seem like a relatively straightforward procedure, but taking a wander through the pages of Seeing Ambiguity reveals that the genre can quite easily slide into the territory of abstract and theory-based practice.

This sleek book contains images taken by photographer Judith Turner between 1974 and 2009, and every one of them reveals her ability to reduce a total structure to its most ambiguous components. Each of the buildings she has photographed has been designed and mulled over by a variety of famous architects, but, rather than revelling in the overall splendour

of the design, Turner's eye drifts more towards the fragments and, in many cases, the spaces in between structures. This is a genuinely captivating look at what is often an overlooked genre.





Until 25 May, Photofusion, 17A Electric Lane, London SW9 8LA. Tel: 0207 738 5774. Website: www.photofusion.org. Open Mon-Sun Ham-5pm, Thurs until 7pm. Admission free

THIS year finds us facing the 30th anniversary of the Falklands War, and Photofusion is presenting a major exhibition from Argentinian-born photographer Adriana Groisman. Her images include portraits of veterans (both British and Falklands), and landscape images of the locations that served as the brutal battlegrounds. It's a painful project to navigate through. The wounds are still raw and it's clear that those involved in the conflict are still very much affected by the things they experienced.



#### www.scoop.it/t/ master-photographers

THIS interesting site may seem a little overwhelming at first, but once you get a handle on it you soon realise the potential of such an idea. Essentially, users of the website can create a profile for themselves where they can display articles and websites they come across on their travels. It essentially acts as a kind of personal blog. The reason this may interest AP readers is that while navigating through the pages you will occasionally come across a section like the Master Photographers link seen here, which gives you access to exhibitions and ideas that you may not previously

have known about. Take a look through it and see what you uncover.







#### You Look at Me Like an Emergency

by Cid Harvey

Schilt, hardback, £29.95, 144 pages, ISBN 978-90-5330-771-7

WESEE a lot of books that succeed in moving beyond the images and text to demonstrate the potential of the photobook as an aesthetic object in its own right. It's an idea that's been with us for a long time, not least among the Japanese photobooks of the 1960s and '70s. Here, American photographer Cig Harvey shows how handwritten text and dream-like imagery can come together to create a complex

and evocative narrative. The book acts as a catalogue of Harvey's life, offering images that are at once archetypical and moving in their guest to discover an identity within herself and the surrounding world. Through

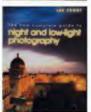
this book, she offers the most honest stream of consciousness she can. This is a personal journey worth embarking upon.



# CONDENSED READING

A round-up of the latest photography books on the market









by Ross Hoddinott, £14.99 Ross Hoddinott is one of those names that, like Doug Chinnery or Michael Freeman, immediately catch your eye when browsing through a book collection. You know you're in safe hands and this little lens guide is no exception. The information is about as thorough as you would expect, and while the price may seem a bit much for a book of this size, it's actually worth every penny.

• LENSES FOR DIGITAL SLRS

• THE NEW COMPLETE GUIDE TO NIGHT AND LOW-LIGHT PHOTOGRAPHY by Lee Frost. £19.99 Oh, and here's another one. This ace guide to low-light photography is about as indepth as you could wish for. Just about every aspect of the art is accounted for and Frost's ability to break down even the most complex of ideas is exciting and inspiring. • EVER AFTER by Claudia Rogge, £32.50 It looks like it's pretty hot in the afterlife if these images are anything to go by. Inspired by Dante's The Divine Comedy, Rogge offers a series of vignettes featuring writhing naked bodies and loaded symbolism. It'll make your head hurt. • CAMERA by Todd Gustavson, £30 This epic guide to the history of cameras is just about as exhaustive as it could be before falling into the pricey end of the book market. Gustavson takes us from the earliest days of image making right through the explosion of digital technology. It's beautifully illustrated and very well written.





# Letters

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#### **OUTRAGED!**

I consider the <insert camera model name> to be a personal attack on the very core of my being. I cannot imagine that anyone would ever need <insert feature(s)>. I am proud not to be part of <insert manufacturer's name>'s target demographic, but I cannot understand why <insert manufacturer's name> do not consult me, in person, over every aspect of their new camera designs. Yours etc.

Mr Opinionated

(The letters page is one of the first things I read every week - the most entertaining part of the magazine).

David Booth, Chester

I think you are a <insert description> - Damien Demolder, Editor

#### **KEEP IT SIMPLE**

In News AP 7 April, Trevor Moore, the chief executive of Jessops, outlined his plans for the company's future. The only part of the article that was entirely clear was the headline: 'Jessops to sell more own-brand gear'. The clichés Mr Moore bolted together became more and more impenetrable until his intentions were opaque, like a fogged photograph. His fundamentally simple aim was obfuscated by layer upon layer of management speak, and if he communicates like this with the Jessops employees, the company will face an even more uncertain future. I hope, for example, he will grasp that 'sourcing a need' is quite different to 'meeting a need', or his time at the top will be short.

It's not very complimentary to AP readers to reveal that their value to Jessops is 'to boost its margin'

In contrast, the article in the same issue about Lee Miller's legacy of images was well presented, fluent and absorbing Gemma Padley rightly kept to the subject of managing, extending and preserving the archive, resisting any temptation to dwell on Lee Miller's interesting and bohemian lifestyle and acquaintances, but showing through brief written references and visual signposts that further exploration by the reader could be rewarding.

Up-to-date and lively articles on a wide variety of subjects relating to photography in all its facets is the enduring strength of Amateur Photographer, While it is useful

#### Write to...

'Letters' at the usual AP address (see page\_ 31 fax to 020 3148 8130 or email to amateur photographer Mipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

#### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



to hear news from the retailers, there are some things they need not say at all, and others they should express in plain language so we can all understand what is happening and how it affects us as possible customers. Leslie Cole, Wiltshire

#### **PUSH THE BOUNDARIES**

I find it interesting that even though digital photography is now predominant, many photographers seem to stick to the rectangular format for the finished image. Professionals may need to stick to this because editors of magazines expect this ratio, but, for the rest of us, we perhaps need to look at this again. Certainly, there is no reason why we shouldn't take a shot with the intention of cropping it to a square, but when cropping a shot from the camera there is no need for most of us to pay any attention to the actual ratio

We all seem to be comfortable with panoramic shots, whether produced incamera, by cropping or by stitching, but there does seem to be a 'target' relationship between the width and height of the final image that many people feel uncomfortable to break. This could be because it is an established rule, like the rule of thirds, but I feel it owes more to a slight lack of creativity. Be bold, try out new relationships between width and height – you may be pleasantly surprised with the results.

Rod Ballington, Greater Manchester

#### **GETTING AWAY WITH IT**

My partner and I have been collecting and using old film cameras, which she buys from charity shops and markets, usually paying a few pounds for them. Most of her cameras are '90s compacts, where the lithium batteries needed to run them cost more than the camera! I've included a photo of

my partner on a photo expedition (see left), on which she took five cameras, to try them out.

It got me thinking: all these cameras are almost completely made of plastic and nowadays feel very cheap, especially the late '90s and early '00s models, some of which feel like child toy cameras. Yet we accepted these cameras as state of the art, sometimes paying hundreds of pounds for them. All of the manufacturers made them how did we let them get away with producing such low build-

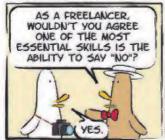
quality cameras?

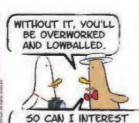
I find it hard to get excited about any cameras from the '80s onwards, but pre-'80s is another thing altogether. I am at the moment in raptures over a recently acquired Rollei 35, an object of my desire in the '70s but then unattainable it's an absolute joy!

Phil Harrison, Greater Manchester

What you can get now that was unaffordable first time round is amazing. It's a Canon A-1 for me! - Damien Demolder, Editor

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**OLD AND NEW** 

I agree so much with all that David Askham has to say about documenting the face of your own town (Backchat, AP 28 April) Perhaps I'm prejudiced, as I was one of the local 'experts' John Sergeant interviewed for his recent television series drawing inspiration from the Francis Frith collection, but I enjoyed it very much and hope at least one seguel will follow. John has a light, friendly touch, as David says, and this goes a long way. It helped that so many of the photographs were of unhackneyed subjects, so I learned an awful lot.

Equally good was the book of the series, Britain's First Photo Album, which can be recommended unreservedly to anyone interested in photography, or who enjoys

visiting our stunning range of fascinating cities, towns and villages. A vast amount of research clearly went into it, and it's beautifully presented.

David was absolutely right, too, that those of us with the eye and the inclination should be looking for paired 'old and new' shots of features of our towns and cities. These can be so revealing, and there can't ever be too many of them. I spend a lot of time taking them myself. Illustrated are a pair, about 40 years apart, of a typical 15th century Wealden hall house near where I live (above). In fact, not much has changed except that the wall in the foreground is now overgrown with ivy and sheltered by young trees. Arthur Percival, Kent

#### **BE PREPARED**

I couldn't help feeling smug at Damien Demolder's oh-so-true comment in his leader that the best camera is the one that you happen to have with you (AP 21 April). One of the cameras I owned in the mid-1960s was a Kodak Instamatic 100, which took 126 film cartridges. A mate of mine, Freddie, used a gleaming Braun Paxette and used to look down at my little snapshooter.

One day in 1966, we were in Newcastle city centre when two guys approached and asked for directions to the La Dolce Vita nightclub. It was Chris Farlowe, top of the charts with Out of Time and his nowlegendary guitarist Albert Lee. The look on my pal's face as Chris and Albert posed for photos was priceless.

And with good reason. I always carry a camera and that little Kodak fitted neatly into my jacket pocket, hence my having it with me on that memorable occasion. My pal was furning as he'd never seen the sense in carrying a camera unless attending special events or going on holiday. And he called himself a 'serious' photographer!

What I got for my efforts was a few tiny square mono prints. They are now long gone, but just as rewarding was the opportunity to dine out on that story. I also got Chris and Albert's autographs, for which my older sister - also a big Chris Farlowe fan - handed me two shiny half crowns. Well, I was only 15 and those 126 film cartridges didn't pay for themselves. Mick Bidewell, Tyne & Wear

That made me laugh. Good on ya, Mick! - Damien Demolder, Editor

#### THE DISAPPOINTING CSC

I'd like to mirror the feelings of RG Jackson's letter in AP 21 April. Six years ago, when the compact system camera first hit the scene, like many I thought it would be a camera developed to give us the major components of a SLR but with reduced size and weight. In more recent times, the CSC has been built and aimed to please more the compact than the SLR buyer, with reduced dimensions and sensors favoured over hotshoes, remote shutters and easy access to manual modes. How many professionals would consider a camera without a viewfinder? The Nikon J1 and Pentax Q are prime examples, with the latter seemingly built for those who believe that any camera that uses interchangeable lenses is automatically a better camera.

The surprising popularity of Fujifilm's X100 should tell CSC makers a great deal. With the recent release of Fuji's X-S1 bridge camera, I wonder: most of us thought that CSCs would take over the SLR market, but could an advanced bridge dent CSC sales? With a larger sensor, SLR-style manual modes, hotshoe and viewfinder, I feel that the X-S1 is a better all-round performer than many CSCs on sale today. If Canon enters the CSC market, it should think more about designing an EOS 600D to be 20% smaller, rather than an EOS 1100D 50% smaller. William BJ Spencer, via email

We should remember there are high-end as well as low-end CSCs. Most are aimed at the lower end, it's true, but there are plenty (and more to come) that will suit those used to DSLR controls - Damien Demolder, Editor

If you think quality cameras guarantee quality results, AP reader Alex Dixon has a cautionary tale

A COLLEAGUE, who's a digital compact happy snapper, was recently asked to take pictures at his niece's christening. He referred to the task as 'a walk in the park'. After all, he owned a state-of-the-art digital camera that only had to be set to automatic and the pictures would all but take them themselves. Stick them on a CD and bingo, job done!

He admitted he'd been invited to take the photos because he owned a 'posh' camera, a Fujifilm FinePix HS20 EXR, which he'd bought two weeks earlier and hadn't quite got to grips with. I suggested he think again before taking on such a responsibility, but he was in no mood to listen to my warnings.

The day after the christening I asked how it had gone. 'OK,' was his much-less-cocksure reply. He showed me some 6x4in prints and a CD he'd had processed. Oh dear!

With his camera set to auto, he'd simply pointed it at anyone present on the day. There were poorly composed group shots of guests minus their feet. His niece's beautiful christening gown was almost bleached out in every picture. And camera shake was evident in many of the images. There were also several hilarious inadvertent shots, such as my pal's feet and the ceiling in the church where the christening had taken place. We managed to laugh when I wondered what his family would make of those particular pictures.

But the idea that someone who'd never taken anything but family snaps should feel up to the job of photographing such an important event isn't funny, particularly when based on their having just bought their first 'serious' camera. When my pal, who doesn't own a PC, asked if I could do some Photoshop 'magic' on the images, I sensed the urgency in his voice and felt obliged to agree.

I downloaded the shots from his card onto mine. Using the Crop tool, I managed to straighten up some of the group shots, but could do nothing about the guests' severed feet. Using Levels, I then brightened several of the pictures. I also added a touch of saturation. The Highlights and Shadows tool came in handy, too. There was one image of mum, dad and baby that was adorable and technically near perfect.

'Must have been a fluke,' grouched my pal. Even so, when I'd printed out an A4 inkjet, a bit of his old swagger returned. When asked to use that 'out-of-focus sharpening thing' on some of the blurred shots, I had to explain that Unsharp Mask is an amazing tool, but that a shot blurred due to camera shake is dead in the water.

Out of 65 images on the memory card, I ran off 15 7x5in

prints on Epson Premium Glossy paper. I then burned the acceptable images onto a disc. The A4 print of mum, dad and baby now has pride of place on top of their TV. The best thing, though, was my friend's assurance that he'd never again tackle such an assignment without some photographic technical ability under his belt.



# **PHOTO INSIGHT**

Jim Brandenburg recalls how he took his famous image of a leaping wolf and explains how learning to trust his instincts took him on a journey that would change his life forever



#### JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with National Geographic magazine for more than 30 years. His work has been published in The New York Times, Life and Time, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and BBC Wildlife Magazine. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

THE IMAGE you see here was taken during a National Geographic assignment to Ellesmere Island, which lies in the far north of the Canadian Arctic Archipelago. To give you some idea of how remote it is, I can tell you that it's just short of the North Pole. It's the most isolated place that I've ever been to and it's very wild. The animals have no fear of humans because there are virtually no people on Ellesmere Island.

I'd been sent there to photograph a dogsled expedition, which was making its way to the pole. That was what I'd specifically been sent out there to do, but that isn't the story I came back with because one day I saw something that absolutely moved me: a pack of wolves. The minute I saw these beautiful white wolves I felt my life change. That may sound a little dramatic, but there really is no other way of describing it. Right away I saw the potential of the scene and I knew it was a story that I was born to tell.

However, that was when I found myself presented with a huge quandary. As I was actually in the company of another photographer who had been sent to Ellesmere Island by National Geographic to photograph those same wolves, I had to be pretty sly about it because I couldn't let on that I was so struck by these animals and was desperate to photograph them. The circumstances of my assignment worked in my favour because I wasn't actually part of the expedition that I was sent to document. I was a member of the support team, which meant I could come and go as I pleased. I was covering them by way of bush plane,

which is a small plane that can flown into remote areas

The wolf pack happened to reside fairly close to an air base called Eureka, a location that I was constantly travelling to and from. That meant I had lots of time between flights to focus on these wolves, tracking them and learning their behaviour. The problem

was that, as this project took place in the late 1980s, I had to send my film back to the magazine to be developed, which gave the game away that I was far more interested in photographing the wolves than the expedition

As soon as the editors of National



me and told me in no uncertain terms not to do the story. But I couldn't stop. It was a story of a lifetime. When I talk about this image, the thing that I often like to make reference to is intuition. What that means is that you have to develop an instinct about when to move forward with a story and when to let it go. You must know when to stand your ground and have courage in your convictions. In this case, I had to defy the people paying my wages.

I lived with these wolves to the point that they had no fear of me. I had my tent pitched right next to their den, and I would shoot all day long, reeling off roll

this shot very well. I was using the same equipment as I had for most of the trip: basically a Nikon F3, a Nikon 20mm lens and Kodachrome film. The lens becomes important because most people assume that I shot this photograph from a boat, but actually I was standing on the shore. I composed the shot so the shoreline was just outside the frame. As I was using a 20mm lens, it stretched the scene out slightly and made it appear wider than it is in reality. That's the great virtue of using a wideangle lens - it gives a scene scope and drama

When I took this shot I didn't see it as an

To see more of Jim's images visit www. iimbrandenburg.com



image that stood out from the others – not until the editor told me. Then, a little later, I got to see the film on a light table and it blew me away. This particular wolf was the alpha male of the pack. The kind of behaviour you're seeing here isn't that unusual because it's in the nature of the alpha to explore the land around the pack. He was perhaps looking for something to eat, and I was lucky enough to be present to capture this magical moment, It's one photograph that says it all.

National Geographic soon changed its tune when they saw the roll of film with this particular picture on it. In that one moment, they understood exactly why I was so keen on pursuing this story. This single image sent me off on a three-year journey to study and document these white wolves, and during that time I produced a cover story for the magazine and became involved in a major TV documentary with the BBC. Eventually, it became a best-selling book called White Wolf Living With an Arctic Legend.

This image has been used many times and it's become like an old friend to me. It's one of those images that I revisit on occasion and I get a little emotional about it, particularly when I consider how closely I lived with these wolves and the fact that none of them will be alive now. Their descendants will be out there somewhere,

though, which is a comforting thought. This photograph is a wonderful memory of the time I spent with these animals. I feel so fortunate that I was one of the first people to live alongside a wolf colony, and I hope that I've managed to capture that experience with some degree of artistry.

I should also add that I do feel bad for the other photographer who was out there shooting these wonderful creatures for a year and my story replaced his. However, when this story appeared, he called me up and gave me the warmest congratulations. That's another thing that makes me feel emotional when I look at this image – his graciousness. AP

Jim Brandenburg was talking to Gemma Padley











# Retoucher's Guide

Glowing skin tones can add a touch of vintage Hollywood glamour to your black & white portraits, as **Chris Gatcum** demonstrates

THE STARTING point for this week's Retoucher's Guide wasn't intentionally photographed with a view to converting it into black & white. However, once I had it on my computer screen I could see that it had fantastic potential as a monochrome image. Not only that, but the chiaroscuro - the contrast of light and dark naturally suits a classic 'Golden Age of Hollywood' style of treatment.

Although Hollywood's so-called Golden Age ran from the 1920s through to the 1950s, it's the earlier imagery that forms the basis of this week's

technique - those iconic shots from the '20s and '30s of silver-screen sirens such as Greta Garbo. Norma Shearer, Clara Bow and Jean Harlow. These images (both still and moving) had one purpose: to make the star appear 'flawless'

Part of this look meant that their skin was imbued with a distinct soft 'glow' that gave it a luminescent, blemish-free quality. While this would have been achieved originally through a combination of light and lens, we now have a third tool to help us achieve the classic Hollywood look: digital imageediting software.



The first step is to convert my raw file, which I'm doing using Adobe Camera Raw in Photoshop. With this image, I've increased the Exposure to +1, reduced the Brightness and Contrast to 0 (to produce a 'flat' conversion) and cropped the shot. These are the only changes I've made. Although the shadows are clipped according to the histogram, this works here, as I want the model's black top to blend into the background and her face to stand out.



With the image open in Photoshop, it's time to lose the colour, which I'll be doing with a Black & White adjustment layer (Layer>New Adjustment Layer>Black & White). The default settings provide a result that's not very different to applying the Desaturate command or simply converting the image to Grayscale, but the difference is that there's the option to change this.



My first change is to switch from the Default setting. In traditional black & white portrait photography orange and yellow filters are often used for portraiture, as they lighten (Caucasian) skin and also help to conceal skin blemishes. It's hardly surprising, then, that selecting the Yellow Filter from the drop-down menu in the Adjustments palette immediately has a positive effect on this image.



The effect of the Yellow Filter preset is good, but I want to take it a little further. Manually adjusting the Red slider from 120 to 150 lightens my model's skin and hair a little more.



I'm happy with the general tonality of the image, but the model's right shoulder is slightly lighter than I would like. There's no need for complex retouching here - the Background layer just needs darkening down with the Burn tool. Setting the Range to Shadows, the Exposure to 5% and using a large brush quickly darkens the shoulder.



The black & white conversion appears to have effectively concealed most of the skin blemishes, but under close scrutiny one or two very minor areas remain. Working on the Background layer, a click on each blemish with the Spot Healing Brush tool does the trick.



I now want to give the skin a radiant 'glow', to take the edge off any sharp highlights and generally soften the texture. The first step in this process is to duplicate the Background layer (highlight, then select Layer>Duplicate Layer) and change the new layer's blending mode to Screen.



Obviously the skin tones are far too bright as they are, so I've reduced the Opacity of the Background Copy layer to 30%. I've then applied the Gaussian Blur filter (Filter>Blur>Gaussian Blur), setting a 5-pixel radius to enhance the diffuse glow.



Adding the glow has lightened the model's shoulder and hair, in addition to her skin, so I want to knock these areas back. I could use a mask, but as it is the duplicate layer that has caused this to happen there's a far simpler solution: select the Background Copy layer and use the Eraser tool to 'delete' those areas. It's then just a case of fine-tuning the Levels and Curves and the image is done.

# Making a splash



Sony World Photography Awards Open winner **Tobias Bräuning** talks to **Gemma Padley** about winning the award and how he takes his incredible macro water-droplet images

IF YOU think you've seen impressive images of water droplets, think again. German photographer Tobias Bräuning, who has just been named 2012 Sony World Photography Awards Open winner, takes water-droplet images to a whole other level. His image 'Dancing Queen' (see page 24) won the 'Split Second' category, which led to Tobias winning the overall Open (non-professional) title at the recent awards. It was the first time Tobias had entered the Sony competition. 'Winning the award was an amazing feeling,' he says. 'It's nice to have recognition for my images.'

Tobias, 29, who was born in Reutlingen, near Stuttgart, Germany, started taking pictures when he was 19. After studying mechatronics (a combination of mechanical, electronic and computer engineering) at university, he began working as a software engineer in automation technology. His love of photography saw him photograph subjects ranging from macro shots of insects to fireworks, landscapes and wildlife. Yet for Tobias, photographing water droplets seemed the perfect way to combine his love of the technical with photography, and three years ago he started to concentrate more on water-droplet photography. 'I have always been fascinated by technical things,' he says. 'Through water-drop photography, I can combine physics with photography to produce beautiful results.'

#### **PREPARATION**

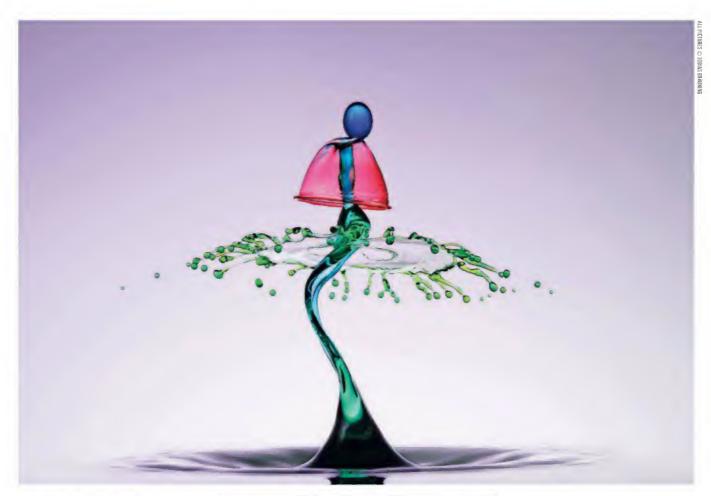
The water-droplet images may look simple, but there is a lot of preparation and fine-tuning that goes on behind the scenes. With his Canon EOS 40D camera and EF 100mm f/2.8 macro lens attached to a

tripod, Tobias uses apertures of f/16 or f/20 to achieve the maximum possible depth of field. He focuses his images manually, often placing an object such as a pencil in the water where the water droplet falls to fine-tune the focusing. He'll also carry out test shots and set the ISO on his camera to as low as possible to ensure minimum noise in his images. 'I prefer to use a focal length of 100mm,' he says. 'At this focal length, the distance to the water is sufficient while the field of view is also good. Even the depth of field is fine. At longer focal lengths or shorter distances the depth of field gets smaller, so 100mm is acceptable.'

Once he had mastered the basic technique, Tobias decided to be a little more adventurous. 'At the end of 2010, I was bored by the standard water-droplet pictures,' he says. 'I thought it might be interesting to try using different coloured water drops to see what effects I could create.' Tobias extended his set-up to include three valves to dispense the water drops, which collide to form various shapes. 'It wasn't easy to get the drops from the different valves to follow the same path, but after some experimentation it worked,' he adds.







#### THE WATER-DROP COLLISION

To create this 'drop-on-drop collision', Tobias explains there are three stages. First, the water droplet collides with the surface of the water. It then splashes upwards and collides with the next water droplet, which pushes the water in a circular motion and creates the array of shapes you see in the images.

'By varying the moment when the second drop collides with the upcoming water, it's possible to influence the shape of the droplet,' he says. 'There are many factors that influence the shape of the droplets. One main factor is the timing of the drops, but there are also others such as the depth of water, its temperature, its viscosity, the velocity of the drops and the height from which the drops are released. The challenge is to find a way to control these things effectively. Some factors are easier to control than others!"

For example, to make the water viscous, Tobias uses guar gum, which causes the drops to be more 'elastic' and prevents them from 'breaking off' as easily, as well as helping to create larger shapes. He uses ink to colour the water. 'To achieve standard shapes it is possible to set up and control everything manually,' he explains, 'but for advanced shapes, you need special technical equipment." While there are ready-to-use devices available to buy to



Top: 'Dancing Queen' Canon EOS 40D, 100mm macro, 1/30sec at f/18, ISO 200, flash duration 1/15,000sec

Above: 'Balance' Canon EOS 40D, 100mm macro, 1/30sec at f/20, ISO 125, flash duration 1/15,000sec

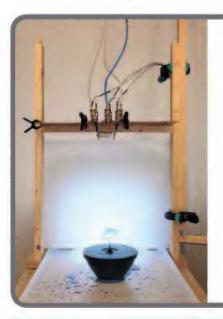
enable photographers to try this type of photography, Tobias prefers to use a selfconstructed set-up to allow more control.

#### LIGHTING

For his water-droplet images, Tobias uses background lighting as well as directly lighting each droplet using flash, which freezes them in motion. The flash is triggered when the water drops collide. He manually adjusts the intensity of the flash until he has the desired flash duration (the amount of time the flash emits light). This should be at least 1/15000sec to avoid motion blur, he explains.

Tobias tends to use a shutter speed of 1/20sec. The shutter has to be completely open when the flash fires, but since the flash lights the droplet, the shutter speed of the camera is not too important, although 'you have to take into account the flash synchronisation speed, which varies between camera models,' he says. 'The flash sync speed is the shortest shutter speed at which the camera shutter is completely open. If you use a fast shutter speed you will see a shadow of the shutter on the image, but if the shutter speed is too slow ambient light may cause disturbance in the image.

When lighting the background, Tobias generally uses two flashguns to illuminate a semi-transparent acrylic glass plate from behind. The glass plate diffuses the light, which creates a smooth, gradient light. He



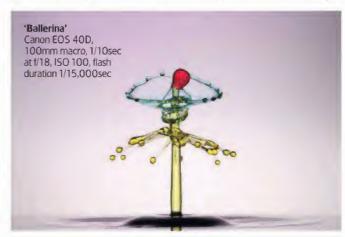
# TOBIAS'S **EQUIPMENT**

IN ADDITION to his camera and lens. Tobias uses an Arduino Microcontroller board to control the drop sequence from the 12V DC standard solenoid valves. Tobias built additional circuits to connect the camera, flashes and valves to the microcontroller to allow him to have precise control. The three valves are arranged side by side. The middle valve is fixed straight and the two outer valves are arranged in a 'V' shape to direct the water drops into the path of the droplets from the middle valve (see left). To connect the valves, he uses a transistor circuit. The flash is triggered



automatically and the camera is tethered to a computer so he can see the results immediately. He uses either a large tank or a glass bowl filled with water for the set-up. Tobias adjusts the size of the drops and also the timing between the drops, which can be milliseconds or microseconds.





also uses coloured filters attached to the front of the flashguns. He sometimes uses a home-made snoot to control the diameter and shape of the light beam. 'The lighting is one of the most difficult parts in waterdroplet photography,' he says. 'Quite often there are unwanted reflections from the flashes, shadows or overexposed spots. A lot of experimentation is necessary. Minor changes in the set-up can have a really huge effect on the final outcome.

Tobias records the images as raw files, which he then converts to TIFFs ready for processing. Using Photoshop Elements, he removes unwanted splashes and dust, adjusts the brightness and contrast, and occasionally reduces any unwanted noise and sharpens the image. Apart from carrying out these basic tidying-up measures, everything is done in-camera.

For now, Tobias intends to continue his macro water-droplet photography, although it is a case of fitting in his photography around his work and other commitments. 'I have lots of ideas,' he says. 'I'm always trying to create new shapes from the drops, and this motivates me to keep going. This photography requires a great deal of patience, but it's very addictive!' AP



To see more images by Tobias and video clips of the water drops, visit www.t-braeuning.de. For a complete list of winners from this year's Sony World Photo Awards, visit www.worldphoto.org

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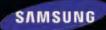


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# EASTOBE WON

ound 4 of this year's Amateur **Photographer** of the Year competition, sponsored by Samsung and Jessops, is At Dawn and Dusk (landscapes at the magic hour). For this round we want you to use the times around sunrise and sunset, known as the 'golden' or 'magic' hours, to take a landscape photograph. The light

at these times is warm and golden, but don't think you have to send us an image of golden colours. In fact, if you want your photograph to stand out, why not try something a little different? We've a number of tips and suggestions on page 29, so make sure you read these before you set off on your early morning or late evening foray. And don't forget that the images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent.

As always, we have thousands of pounds worth of fantastic camera equipment up for grabs, as well as



the chance to be crowned Amateur Photographer of the Year 2012. The closing date for round 4 is 25 May 2012. The first-prize winner will receive a fantastic Samsung package worth more than £1,500. The secondprize winner will receive a Samsung camera and memory card worth more than £280, while the third-prize winner will receive a £250

Jessops voucher. The top 30 highest scoring photographs will be published in our 30 June issue, while the scores from the top 50 images will be posted on our website.

For details about how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Also, include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and terms and conditions, visit www.amateurphotographer.co.uk/apoy12

# Round four

# At Dawn and Dusk: Landscapes

For this month's round we are looking for landscape images taken as the day starts and ends. At dawn and dusk the sun is below the horizon and the earth is in shadow, but the sun still illuminates the sky above our heads. We are all familiar with the bright red and orange colours at sunrise and sunset, but there are equally stunning colours in the sky when the sun is just below the horizon. At these times of the day the light can change dramatically in just a few minutes, as the angle of the sun changes and its light is refracted through the different particles in the atmosphere. It is a great time to take photographs, as the slightly darker skies reduce the contrast in the scene, meaning that all the colours of the scene can be captured without worrying about your camera's dynamic range.

The periods around sunrise and sunset are known as the 'golden' or 'magic' hours, with the best times about an hour before sunset and an hour after sunrise. The light produced at these times is warm and golden, so it will cast a wonderful glow across the land. Don't forget that you can include imposing mountains, rolling hills, amazing valleys and meandering rivers in your scenes.

high-speed capture (7fps) and ultra-fast autofocus (100ms),

#### **PLAN YOUR APOY 2012 YEAR**

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Water in the Landscape	Bodies of water and land	4 Feb	24 Feb	31 Mar
Natural light portraiture	Portraits using natural light	3 Mar	30 Mar	28 Apr
The World Up Close	Macro (any subject)	7 Apr	27 Apr	26 May
At Dawn and Dusk	Landscapes at the magic h	nour 5 May	25 May	30 Jun
The Beauty of Plants	Flowers and gardens	2 Jun	29 Jun	28 Jul
Exploring the City	Architecture (old or new)	7 Jul	27 Jul	25 Aug
On the Streets	Street and documentary	4 Aug	24 Aug	29 Sep
Wildlife at Home or Abroad	Animals and birds	1 Sep	28 Sep	27 Oct
The Great Outdoors	Forests and woodland	6 Oct	26 Oct	24 Nov
Life in Monochrome	Black & white (any subject)	3 Nov	23 Nov	29 Dec

# 1st prize The first-prize winner will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 18-200mm f/3.5-6.3 lens, a Samsung ED-SEF15A flash and a 16MB SDHC Plus memory card, worth a total of £1,568.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C CMOS sensor. It has

while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's 18-200mm f/3.5-6.3 telephoto zoom has a 35mm viewing-angle equivalent of 27-300mm, and is ideal for both long-distance landscapes and incredible close-ups.

## 2nd prize

The second-prize winner will receive a Samsung WB850F compact camera and a 16MB SDHC Plus memory card worth a total of £288.98. The WB850E travel compact has a 16-millionpixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light conditions, and a 21x optical zoom lens [23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos or share them on social network sites quickly and easily.

## 3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.





Here are some tips and suggestions to help you get started

# Why not try...

#### Colour

The colours at dawn and dusk are the reason that photography at this time of day is an attractive proposition. However, there is a decision to be made when it comes to how the colours in the image are represented. Should the colour saturation be increased to create a bolder, more striking image, or should the saturation be kept to a minimum to keep the subtle natural hues? Remember, the light can change dramatically in just a few minutes, so don't take just one shot and be done with it - get to your scene early and stay a little longer, even if you think you have your shot. See how the light and colour evolves.





#### Silhouettes

Try using the sky as a backdrop or search for an interesting object that can be photographed as a silhouette. Look for interesting shapes from trees, rocks or wildlife that would work as a silhouette. To get the best image quality, expose the scene as much as you can without burning out the highlights. Remember that you can always make the image darker to create a silhouette, and this will also help to reduce any image noise



#### W-ANGLED LIGHT

Not long after sunrise and not long before sunset, when the sun is low in the sky, you'll find the most remarkable raking light that perfectly shows off the form of threedimensional elements. This light is often beautifully soft as it diffuses through multiple layers of cloud near the horizon, so it produces wonderful dark shadows without the harsh highlights that usually go with them. If you shoot towards the light you can fill your frame with backlit objects sporting golden haloes, graphic semi-silhouettes and skies with peachy hues. It's a wonderful time of day in almost any season.



# hotographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to: Landscapes At Dawn And Dusk, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU

#### CLOSING DATE 25 MAY 2012

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Mr/Mrs/Miss/Ms	First name	
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Picture details		
Camera		
Lens		
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RULES 1. Entrants may submit only one pholograph per month, as an \$400 JPEG file that is 2,700-3,000 pixels along its longest dimension, an unrounted point (max size 2002/9/mm) or stick too glass mounts please), in colour or bank & white 2. The entrant's name, actives and day't me phone number must be attached to the stide mount or the back of the print, 3. You may only submit cliptal files by email (no CDs/0/DOs). 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<sup>1</sup>Photokina is the world's leading imaging fair in Cologne.

Photograph by Tony Hurst



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Right: Kurlash, undated, unknown photographer

Far right: Portrait of man (with neck skin pulled up), 19th century, unknown photographer

Bottom left: Duck and cover. 1960s, unknown photographer

**Bottom right:** Hooded witness, undated, unknown photographer



# An eye for a picture

Collector, curator and consultant **WM Hunt** explains his process of collecting photographs and describes what it is about an image that captures his imagination. He talks to **Oliver Atwell** 

THE ART of collecting is something most of us have experienced. It's a human trait to dedicate ourselves to gathering and preserving objects that we're fond of. For some, it's a phase they grow out of or become tired with, but for others, like WM Hunt, it becomes an obsession that can dominate their lives.

WM Hunt, known as Bill to his friends, has been collecting photographs for around 30 years, and has built up a reputation as a serious and influential collector, curator and consultant. His knowledge and eye for photography are well known and soon he will be seen chairing the 2012 Honorary Judging Committee at the Sony World Photography Awards in London. He has also produced a book, The Unseen Eye, which brings together a selection of the most affecting images in his collection.

Bill is a man full of stories, but when pressed to identify where his keen eye for photography comes from he admits that he has no idea. I always knew that I had some

visual sense,' he says, speaking from his office in New York, 'but I can't tell you where it came from, It wasn't until I was around 50 years old that someone said to me that I had an "eye". I actually told him to go to Hell because it just sounded like a dealer trying to get me to buy a print. It was something that stuck with me, though. I thought about it a lot, and after a while I realised he was actually right.

This 'eye' is a product of many factors, such as intuition; the experience that comes from looking at as many pictures as possible; and, crucially, the ability to maintain a vocabulary when deciding what it is about an image that he likes. 'Articulacy is so important,' says Bill. 'Everybody in the Western world has the experience of looking at millions of photographs. They know the good ones from the bad ones. Even your grandmother picks up the newspaper, takes a look at the image on the first page and thinks how good or bad it is. The ability to actually talk about it is a little different.

#### FINDING THE PHOTOGRAPH

Around 30 years ago, Bill bought his first image, called 'Veiled Woman' taken by Imogen Cunningham in 1910, which he found in an auction house on Madison Avenue, New York. The photograph cost \$300 and was the spark that ignited the big bang of his collecting career. Bill points out that he had never intended to start a collection of photographs; it is something that happened by accident.

'It was a tense experience for me seeing that photograph,' he says. 'It led me on the path to find more images that could function within the subconscious narrative that was developing in my head. Eventually, more and more photographs turned up and one day I'm staring at a bunch of images in my living room wondering what just happened."

Bill explains that there is no one place in which a great image can be found. They can turn up in a variety of locations, such as on the street, online and sometimes you hear about them by word of mouth. In the words of one of Bill's favourite photographers, Joel-Peter Witkin, 'The picture's out there - you just have to find it.

'If you leave the house and don't have the agenda to be in a receptive mood, you put yourself at a massive disadvantage,' says Bill. I read a lot of newspapers and magazines. I go to galleries, museums and festivals. That's how I find the photographs. I keep my eye, mind and heart open at all times. I'm always "on", as it were. I'm never not looking.

#### 'I was in my living room looking at a dozen pictures and it hit me like lightning that I was looking at my unconscious manifest'

#### **PHOTOGRAPHS FROM** THE SUBCONSCIOUS

Bill's attraction to the images that form the body of his collection is perhaps a little unusual. He sees the photographs that he collects as a series of portraits of himself or, more specifically, his unconscious mind.

Early on, I was sitting in my living room looking at a dozen pictures and it hit me like lightning that I was looking at my unconscious manifest,' says Bill. 'At first I found that completely intimidating, but very quickly it became empowering. I realised then that I could challenge myself.

What Bill means is that he was able to tackle images that some people would find offensive, such as the picture of the man falling from the tower on 9/11.

'There's something incredibly provocative about some images because they get inside people's heads and really mess with them,' says Bill. 'I like the fact that photographs can provoke an emotional response. Personally, I don't find many images upsetting. I think if you're at the point that you're getting bent out of shape over an image, then that's a little sad."

In 2011, Bill produced his first book of images, entitled The Unseen Eye:

title that should be taken at face value, as the 'unseen eye' refers to the denial of the gaze. All the subjects featured within the pages have one thing in common - their eyes are obscured. In Bill's book, the people featured almost stop being people - they become uncanny.

In photography, there is a collaboration between the viewer and the subject,' says Bill. 'The artist gives you just enough information before your imagination is forced to take over. When you look at a shot, you have to make a decision about what that image says about you. Too often with portraits you're given all the information. The really successful image makes you dance around the room with it. It has to be affecting and that only happens when the image is enigmatic. Unfortunately, the downside of talking like this is that press releases and interviews often describe me as the anti-portraiture guy. I have no idea what that means.

Bill equates the flow of a photobook to that of a dream - while you may have no idea where the journey is leading, you still find yourself willing to go along for the ride. The ability to instil that sense of trust within a reader is one of the marks of a successful collection A.P.





# **SONY AWARDS**

BILL will chair the 2012 Honorary Judging Committee at the Sony World Photo Awards, a competition that breaks down into five categories and recognises talent across a wide range of experience and genres. I was supposed to be a judge three years ago,' says Bill. 'But then the volcano in Iceland went up and I couldn't get to it. After that, I didn't hear from them for about a year. Somehow my name came back around and I was selected for the Honorary Judging Committee."

Bill admits he has always thought of awards shows as quite boring affairs. I just want to get the job done so we can get in and enjoy ourselves. We'll see how I do in front of a British audience.

 Visit <u>www.worldphoto.org</u> for the winners of this year's Sony World Photo Awards. See pages 22-25 for an interview with this year's Open category winner, Tobias Bräuning







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#### **Landscape Photographer of the Year**

The search for the next Take A View, Landscape Photographer of the Year winner, is now on. The competition, founded by Charlie Waite, is already in its sixth year and has been supported by *Amateur Photographer* since its inception. The 2012 Awards are being held in association with Network Rail for the third time and there will again be a Special Award for the best picture of the British rail network.

The 2011 Award was won by Shahbaz Majeed for his image of the Tay Bridge (see left). Shahbaz won a weekend away and a tour, which is not usually available to the public, of the Severn Rail Tunnel's Sudbrook Pumping Station. The station was built to pump water from the tunnel, including that from the Great Spring, which was discovered during tunnel construction in the late 19th century. Nine further photographs were shortlisted by the judges, which can be seen on these pages. All the best entries from this year's competition will be exhibited at the National Theatre in London from November 2012.

The closing date for this year's competition is 15 July 2012 and information about categories, prizes and other entry details can be found at <a href="https://www.take-a-view.co.uk">www.take-a-view.co.uk</a>. Here each entrant tells us a little about their images.

#### ahbaz Maieed

Tay Rail Bridge at

Dusk, Dundee
1 'I shot this on the last day of December,' says
Shahbaz. 'I could see that the sunset was going to be good behind the bridge, so I just waited for a train to pass and adjusted the exposure to get the train in motion

Canon EOS 5D Mark II, 24-105mm, 0.3 secs at f/6.3, ISO 320

#### Taliesin Coombes

Crossing trains, Rannoch Moor 2 Taliesin says: 'The afternoon train from Fort William to Glasgow catches a brief burst of late-afternoon autumn sunshine as it descends the steep gradient, crossing over the viaduct, towards Rannoch Moor station' Nikon D300, 18-200mm, 1/320sec at f/16, ISO 100

#### lan Cameron Poplar echoes,

Culloden Viaduct, Scottish Highlands 3 'The arches of the Victorian brick-built railway viaduct are supremely elegant,' says Ian. 'Their lofty outlines form a soft grey silhouette in the misty glen. Below, a troop of skinny poplar trees stand to attention Contax ST, 80-200mm, 1/25sec at f/13, Fujichrome

Velvia, polariser







Robin Coombes
After the storm, West Highlands
4 The evening train from Mallaig catches the last
rays of autumn sunshine as it crosses the Loch nan Uamh viaduct on one of my favourite railway lines, the spectacular West Highland line extension,' says Robin Nikon D300 ,18-200mm, 1/400sec at f/5.6, ISO 250

#### Rory Trappe

Blaenau Ffestiniog, North Wales
5 'This is a long-exposure shot of a train leaving the station at Blaenau Ffestiniog,' says Rory. 'It gives the impression that the train is thundering through the station, but the reality is that it was only doing a few miles an hour'

Canon EOS-1Ds Mark III, 24-70mm, 30secs at f/8, ISO 50

#### **Tim Daniels**

Passenger train, Leicestershire

6 'It was getting dark, so I decided to compose a shot and set the shutter speed to 30secs, before waiting to see what would come down the line,' says Tim Canon EOS 5D, 100mm macro, 30secs at #/5, ISO 50

#### Dale Rockell

Twilight at Leighton Buzzard, Bedfordshire 7 Dale says: There's something magical about a train speeding through a station, and the Pendolino passing through Leighton Buzzard looked amazing. I really enjoy being able to capture high-resolution images like this.

Capp. ENS. 4000, 18-55mm, Rease at 1/5 4, 150, 400

Canon EOS 400D, 18-55mm, 8secs at f/5.6, ISO 400









Robin Coombes
Quiet read, Bescot,
West Midlands
8 Robin says: 'A wet and cold
December evening on Bescot station
as a diverted West Coast Main Line
Pendolino train passes through en
route to Birmingham New Street,
unnoticed by a lone traveller reading a
newspaper while waiting for his train'
Nikon D300, 18-200mm 1/50sec at f/4.2,
ISO 3200 ISO 3200

Aaron Yeoman
Criss-cross, Hungerford
Bridge, London
9 'I was attracted by the repetition
of the crosses and triangular shapes
built within the bridge itself,' says
Aaron, 'and the way that they naturally
guide your eye towards the railway
track in the foreground and the train
in the background'
Sony Alpha 200, 18-70mm, 1/125sec
at f/8, ISO 100



Carl Hodge
Ulverston Viaduct, Cumbria
10 'The desire to show the speed of the train, with good depth of field in low light, proved challenging, but having composed the view I was able to wait for all the elements to come together,' says Carl Canon EOS 50, 28-105mm, 1/2sec at f/19, ISO 1600

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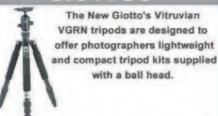


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Young male miners, wearing their jackets and caps, with dirt on their faces, USA, c1910

Amateur Photographer's...

#### **ICONS OF PHOTOGRAPHY**

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## Lewis Hine 1874-1940

**Lewis Hine's** pioneering photographs highlighted poor living and working conditions, and directly helped to change US child labour laws, writes David Clark

**LEWIS** Hine was one of the great American documentary photographers. For him, the camera was a means by which he could highlight social problems, such as poverty, slum housing and child labour. Later, he used his camera to champion the positive contributions working people made to the economy, 'There were two things I wanted to do,' Hine famously remarked late in life. I wanted to show the things that had to be corrected and I wanted to show the things that had to be appreciated."

Hine was born in Wisconsin in 1874. As his father died when Hine was a teenager, he did a variety of low-paid jobs, including factory work, to help support the family. Later he studied sociology at the University of Chicago before teaching nature study and geography at New York's Ethical Culture School

While there, he was first encouraged to use photography as a teaching tool. He would take his students out to photograph the city, and afterwards encourage them to analyse the pictures and relate them to their work. Hine realised that photography had great potential as a means of documenting and drawing attention to social problems.

Hine's first significant project, started in

1905, was to record the large numbers of immigrants who were then arriving at Ellis Island in New York Harbor to start a new life in America. These people were usually regarded as second-class citizens, but Hine's respectful photographs captured their dignity, vulnerability and often their tentative hopes for the future.

Following on from this work, in 1908, Hine was employed by the National Child Labor Committee as a photographer and investigator. At this time in America, there were almost two million under-15s working in industrial jobs. There were no national laws to protect younger workers and any existing local laws were inadequate or ignored. It was Hine's job to go into factories, coal mines and textile mills around the Eastern US states to gather evidence of child exploitation.

To gain access to factories, he pretended to be an insurance agent, fire inspector or bible salesman. When inside, he would quickly set up his 7x5in glass plate, tripodmounted camera and photograph the children in their workplace. He would also take detailed notes about them to tell the story behind the picture.

One typical caption reads:

Lewis Hine. USA, c1930





Young spinner in a cotton mill, Georgia, USA, 1909

#### 'Hine gives us an insight into the appalling working conditions endured by millions'

'Furman Owens, 12 years old. Can't read. Doesn't know his ABCs. Said, "Yes I want to learn, but can't when I work all the time." Been in the mills 4 years, 3 years in the Olympia Mill. Columbia, South Carolina.' Hine published two books on the subject in 1909, called Child Labor in the Carolinas and Day Laborers Before Their Time.

Hine amassed a large number of child labour images over an eight-year period. The children were photographed as he found them, and their blank, sad faces, often aged beyond their years, reflect a life of hard, monotonous work and little education.

In 1916, the US Congress agreed to pass the Keating-Owen Act, which placed national restrictions on the employment of children under 14 in factories and shops. The Act was later repealed as 'unconstitutional', but it was followed by state-level legislation that banned child labour. 'The work Hine did for this reform was more responsible than all other efforts in bringing the need to public attention,' wrote the chairman of the National Child Labour Committee.

At the end of the First World War, Hine began working for the Red Cross. He travelled to Europe and photographed Red Cross relief work, particularly among French and Belgian civilians who were affected by the war.

The 1920s saw the development of a new phase in Hine's work, in which he campaigned for better safety laws for industrial workers. 'I wanted to do something positive,' he later wrote. 'So I said to myself, "Why not do the worker at work? The man on the job? At the time, he was as underprivileged as the kids in the mill."

These 'work portraits' showed industrial employees as making a contribution to the American economy and put the emphasis on man and machine working together. They were very different from Hine's earlier childlabour work and one example, his famous 'Steamfitter' photograph (1920), showed the worker as a strong, heroic figure.

He continued this work for several years. taking on commissions such as documenting the building of the Empire State Building in 1930-31. The resulting study, Men at Work, is one of his best-known projects. During the Great Depression, he also photographed drought relief in the southern states of America for the Red Cross and was commissioned to photograph workers at the Shelton Looms textile factory.

In the late 1930s, Hine's sporadio commissions from government and corporate bodies ended. He had always found it difficult to make a living from documentary photography, but now he got into serious financial difficulties.

In 1939, his mounting debts resulted in the loss of his home and he was reduced to applying for welfare assistance. The following year, he was admitted to New York's Dobbs Ferry Hospital where he died after an operation, aged 66.

Since Hine's death, he has become recognised as one of the pioneering documentary photographers of the 20th century. His extensive body of work gives us a fascinating insight into the appalling working and living conditions endured by millions - conditions that his photographs brought to public attention and ultimately helped to change. AP

#### **BOOKS AND WEBSITES**

Books: Lewis Hine by Mary Panzer (part of the Phaidon 55 series) offers a succinct introduction to his work. For a more detailed study, see Lewis Hine by Alison Nordstrom and Elizabeth McCausland (published by Distributed Art Publishers).

Websites: An extensive collection of Hine's photographs is available to view online at www.lewishinephotographs. com. More information on Hine's life and photographic techniques can be found on www.notesonphotographs.org (search for 'Lewis Hine').

## Biography

Lewis Wickes Hine born on 26 September in Oshkosh, Wisconsin, USA

1890-93

After his father's death, he works in an upholstery factory and does various jobs, including door-to-door selling

Studies sociology and pedagogy at the University of Chicago, followed by a teacher training course

1905

Begins photographing the social conditions endured by new immigrants to the US

1907

Commissioned to photograph the Pittsburgh iron and steel workers, and shows that children were employed in dangerous conditions

1908

Becomes the director of the photography department at the National Child Labor Committee in New York

1918-19

Works in Europe as a photographer for the American Red Cross

1921-30

Carries out a range of assignments for a variety of social welfare organisations

Commissioned to photograph the construction of the Empire State Building

1932

Publishes Men at Work

Photographs textile workers for Sheldon Looms

Holds an exhibition at New York's Riverside Museum. sponsored by well-known photographers including Alfred Stieglitz. In the same year, Hine's financial problems result in him losing his home

Dies in poverty on 3 November, aged 66



Check out these kits - from 'Starter' to 'Everything you need'



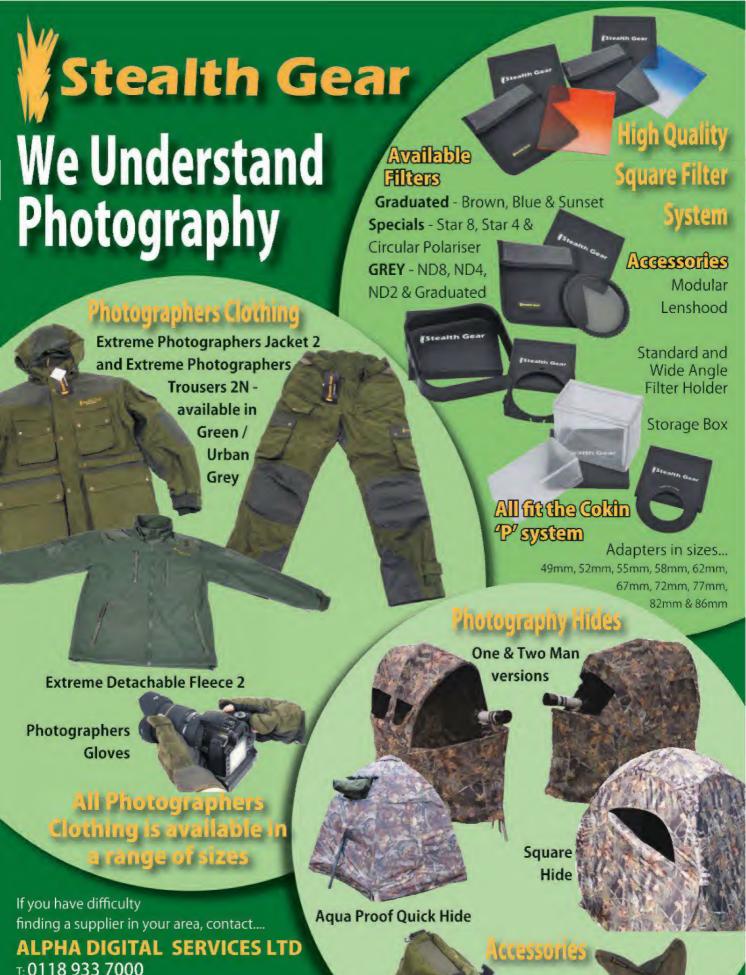
Lighting



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## PTestbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

#### Polaroid PL160D Studio **Series Power Zoom DSLR** AF DUA Flash Around £160

Visit www.polaroid.co.uk for stockists

WHAT sets Polaroid's PL160D Studio Series flash apart from similar power-zoom Speedlite-type flashguns is the addition of a three-LED lighting panel at the front of the unit, which means that photographers can switch between stills and DSLR video without changing equipment. The LED panel can act as a model light for the flash head and will light continuously for around one hour.

I tested the Canon-fit version, and the flashgun is solidly made, with a built-in diffuser and white reflector for the

flash tube. There is also a slave for remote triggering from other flashguns. A guide number (GN) of 45m @ ISO 100 makes this comparable to most mid-range flashguns at this price point, but it is only the LED panel that lifts it above the ordinary.

With a zoom range of 24-85mm, coverage is good and the main power of the light covers the required focal length. Exposure is consistent, but slightly generous at close range.

I like the inclusion of manual settings, but the minimum power of 1/16 is rather restricting compared to the 1/128 that is available on some other models. The Polaroid PL160D is

simple and intuitive to use, and with the remote slave is a useful extra light in a Speedlite user's arsenal. The recycling time at full power with four new AA batteries is rather slow at 9secs, reducing to 0.5secs at minimum

power. Andrew Sydenham

#### The AP quarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



#### 1&1 MyWebsite From £9.99 per month

MY WEBSITE from 1&1 is designed to make website creation as simple as possible. Using the appropriate template according to the business type reduces the number of additions and alterations needed. For example, a photography template has pages for galleries that can be viewed as thumbnails or as a slideshow. Image upload is possible for GIF and JPEG files only, and unlimited storage of images and documents means you will never have to delete pictures from the site to make space for new ones. Plus Package users (£19.99 per month) have access to a library containing more than 12,500 images for use. Any changes to text, font, colour scheme, logo, header graphic, layout and adding pages are well explained and quick to make.

There are other handy features, including a guestbook, links to social-networking sites, a visitor counter and Google Maps for a 'how to find us' feature. A site is also optimised for viewing on a mobile phone or tablet. Parts of the website can be password protected so only selected visitors can view it, which is ideal

for private photo galleries such as a wedding. A corresponding email address is included. With monthly subscriptions starting at £9.99 (prices do not include VAT), 1&1's MyWebsite is more suitable for those who want to raise their profile in photography and make money from their work rather than the casual user. Tim Coleman



#### FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry

Polaroid

#### Panasonic Lumix DMC-GF5

Panasonic's 12-millionpixel Lumix DMC-GF5 has a new processor and image quality claimed to match the higher-spec G3. AP 19 May

#### Canon EOS-1D X

A good-value

flashgun with video

lighting capability

An 18.1-million-pixel fullframe sensor, extendable ISO up to 204,800 and 14fps shooting are but a few of the features sure to satisfy the pro photographer. AP 26 May

#### Adobe Photoshop CS6

We look at the latest version of the software featuring a redesigned user interface, and new contentaware move and video editing tools. AP 76 May

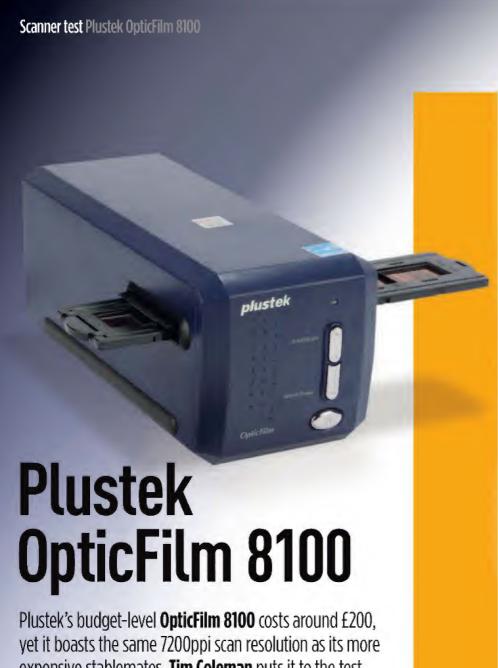
#### Nikon D3200

The pixel race heats up once again. Nikon's entry-level DSLR has a 24.2-million-pixel sensor and Expeed 3 processor, yet costs less than £600 AP 2 June

#### Sony Cyber-shot DSC-HX20V

Sony's travel-zoom compact camera features a 20x optical zoom. 18.2-million-pixel sensor and 1080p video recording.

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expensive stablemates. Tim Coleman puts it to the test

IF THE activity of Plustek is anything to go by, photographic film is still very much alive as the company continues to introduce new dedicated film scanners into its long-running and well-priced OpticFilm series. The line has been refreshed with three new models, which replace the lastgeneration scanners that were released roughly two years ago. On test is the budget-level 8100. It has the same core as the 8200i SE and 8200i Ai versions, but is far cheaper. With this in mind, it will be interesting to see whether this affordability compromises its performance.

At the core of all three OpticFilm scanners, and indeed the last-generation models, is a CCD image sensor with a 7200ppi optical scan resolution. The scanner does not have a motor driving the holder across like an auto-feed scanner, Instead, it operates by a manual feed, which means the scan head passes over the entire frame during a scan.

The key reason why the OpticFilm 8100 costs less than its counterparts is that the scanner lacks an infrared (IR) channel. Other than that, it is identical to the OpticFilm 8200i SE. The flagship OpticFilm 8200i Ai is the same as the 8200i SE model, but comes with a more sophisticated version of SilverFast software, bringing added benefits to workflow

Scanners use the IR channel primarily to detect defects such as dust and scratches. IR light is blocked by dust and dirt on the photographic film, resulting in 'shadows' on the scan. A Plustek scanner with an IR channel produces a mask showing where the defects are, and uses iSRD (infrared Smart Removal of Defects) to fill in these shadow areas. The 8100 does not have this feature, so defects must be fixed manually.

A second feature that relies on the IR channel, and is therefore also not available in the OpticFilm 8100, is HDRi. Using this feature gives a 64-bit colour file, which includes the IR channel in the image file

CCD image sensor with 7200ppi resolution 3.6 Dmax USB 2.0 interface Street price around £200

for guick dust and scratch removal.

The dynamic range of the 8100 (indicated through its Dmax), is 3.6EV, which is a slight improvement over that of the scanner's predecessor. The company claims that the 48-bit colour HDR setting improves the dynamic range of the scan, Another option to boost the dynamic range is by selecting the multiple-exposure scan, which combines two scans that are manually selected for highlight and shadow information.

Supplied software is SilverFast SE Plus 8 and Plustek's own QuickScan software. Both are compatible with Windows XP, Vista and 7, while SilverFast is compatible with Mac OS 10.5 and higher. The inclusion of the latest version of SilverFast is the biggest difference between this and the last generation of OpticFilm scanners. For most of this test, I have scanned using the more advanced SilverFast 8 software.

#### **BUILD AND HANDLING**

Handily, the OpticFilm 8100 takes up little space on a desk. It measures a mere 272x120x119mm, which is around the size of a loaf of bread. The film holders are fed through the side near the front of the unit, and clearance of approximately 10cm is necessary when the scanner is in use.

Once the software is installed, start-up is very fast. The scanner connects to the computer via USB and is ready to go once the software program has been loaded.

SilverFast 8 has numerous exposure controls available, and for those new to the software a useful guide explains what each setting does. Some sections also have video tutorials

Two holders are supplied with the scanner: one for up to a six-frame 35mm film strip and one for four mounted slides. Lining up a strip of film perfectly takes a little practice. Like previous versions of the scanner, the holders are then manually fed into the scanner, with a click indicating when the holder is in position. At first, I found it useful to do a quick prescan of the film to check that the correct frame is in position, and then adjust the frame area accordingly to the position of the scanned film. As the feed process is manual, each scan is done separately, which is more time-consuming than opting for batch scanning using a scanner with an auto feed.

The correct source, from negative, positive or Kodachrome, is selected, and then the colour option, which includes colour, black & white and HDR options. Exposure controls include ±3EV exposure adjustments, midtone levels, contrast and saturation. The Pipette is a useful tool for adjusting the contrast and colour balance, with a black, grey and white point selector. Other edits include rotate/flip, unsharp mask (USM filter) and grain & noise elimination (GANE) filters.

A useful tool is the Negafix. A list of around 120 films is available, covering most popular films, such as Kodak Supra and Fujicolor Superia. Selecting the correct film ensures the colour balance and levels of



#### 'The high-resolution output of the scanner does justice to negatives and slides'

the scan are more accurate than if using a standard scan.

Depending on the size of the image area, a 48-bit full-resolution colour scan in TIFF format is around 200MB, while a JPEG version is 15MB. A black & white 16-bit file is around 65MB. There are also custom options for different sizes, from 6x4in to A4.

#### **PERFORMANCE**

Once the scan button has been hit, a 200MB full-resolution colour scan takes around 2mins, including scanning, processing and saving time. Adding extra filters, such as unsharp mask or multiple exposure mode, increases the scan time. A 65MB black & white file takes virtually the

same amount of time as a colour scan.

The high-resolution output of the scanner does justice to negatives and slides. A little tweaking is necessary in SilverFast to ensure that the colours and levels are correct, but the image detail is there and excellent quality scans are possible.

Having used all the filter and exposure options and after viewing the resulting scans, I feel it is best to keep the scan settings simple. The USM and GANE filters are a little primitive compared to current editing software such as Camera Raw or Photoshop Elements. I used these filters as little as possible, but employed the exposure slider and Negafix film selector for each scan. For those without external editing software,

## Facts & figures

Type

35mm film scanner with film strip and slide holder

Resolution 7200 x 7200 ppi Maximum scan area

36.8 x 25.4 mm

Light source Connectivity White LED Hi-Speed USB 2.0

Requirements (Windows)

Microsoft Windows XP/Vista/7 2 GHz processor, 2GB RAM main memory, 10GB free space on hard disk

Requirements [Mac]

Intel-based Mac DS X 10.5 and higher

Size

2 GHz processor, 2GB RAM main memory, 1DGB free space on hard disk

272 x 120 x 119 mm Weight

Approx 1,600g (scanner only)

Plustek, 33 Mayfair Grove, Priorslee, Telford, Shropshire TF2 9GJ. Tel: 01952 210 280. Website:

www.plustek.com/uk

Above left: Scans can be optimised for the film used. in this case Kodak Supra 800, and have sharpening, and grain and noise reduction applied

Below left: While it is possible to displace the majority of dust from a negative, scratches remain and require external software to remove them

the filters improve the quality of scans compared to those without filters applied.

No matter how well a strip of film or mounted slide is maintained, it is very difficult to keep it free of all dust, dirt and scratches, so a blower, soft brush and gloves are essential tools. This is particularly the case when scanning film using the OpticFilm 8100 due to the lack of the IR channel. Its absence also means that more time is spent at the computer removing imperfections using external editing software.

The combination of manual film feed, cleaning film thoroughly and editing out the remaining dust and dirt makes the scanning process a lengthy one. Removing dust and scratches via editing software speeds up the workflow a little, so if you do not have external editing software then a more expensive version of the scanner would be

better value. AP

## **Verdict**



**PLUSTEK** continues to be at the forefront of affordable dedicated film scanners. With the same resolution as some of the more expensive models, and with Negafix ensuring

the correct colour rendition, the OpticFilm 8100 is capable of producing excellent-quality scans.

The major downside to this budget-level model is the lack of an IR channel for removing dust and scratches. No matter how well we look after negatives, such obstructions to a scan are inevitable, and therefore require extra time to edit them out. If possible, it is worth paying the extra for one of the other models in the OpticFilm series.

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## Pentax K-01

The **Pentax K-01** combines unusual looks with a tried-and-tested **16.28-million-pixel** sensor that is capable of excellent results. We find out how much difference the unique design makes



WHEN digital cameras first became popular, people were saying that reflex mechanisms, mirrors, prisms and viewfinders could all disappear. With these traditional pieces of engineering gone, cameras would no longer have to look the way they always had so they could be all sorts of new shapes and sizes.

Most manufacturers now have a compact system camera range that foregoes traditional SLR technology, with LCD screens and EVFs replacing optical viewfinders. By removing the mirror box, new mounts can be created to make interchangeable lenses smaller and lighter. But what if you kept

an existing mount and designed a digital camera that had no optical viewfinder? That is just what Pentax has done with the K-O1.

Designed by Australian designer Marc Newson, the K-O1 is a mirrorless system camera that uses Pentax's standard K lens mount. At its launch, it was the K-O1's simple yet striking looks that drew most attention. Yet while the K-Q1 is unconventional when compared to its contemporaries, its core is built entirely around Pentax's DSLR range.

In this test I want to find out how the K-01's unique design works in practice, and whether there are any advantages to removing the reflex mirror and viewfinder.

#### **FEATURES**

The K-01's 16.28-million-pixel, APS-Csized (23.7x15.7mm) CMOS sensor has been used a number of times in the past, in various different guises. It is the same

16.28-millionpixel CMOS sensor Pentax K mount 3in, 921,000-dot LCD screen ISO 100-25,600 Built-in flash Street price around £600 (body only), around £680 (with 40mm f/2.8 XS pancake lens)

sensor as that found in the Pentax K-5 and. being a Sony-made unit, it is also present in the Alpha 55, Alpha 57 and NEX-5N, as well as in the Nikon D7000. This sensor has performed extremely well in all these cameras, particularly in low light, producing minimal noise, a good dynamic range and excellent recovery of shadow detail.

Removing the reflex mechanism from a camera has a significant impact on its design and performance. With the K-O1, the most obvious change is the lack of an optical viewfinder yet no option for fitting an electronic viewfinder, but more on this later. There is also no phase-detection AF system, so like most compact system cameras the K-01 relies on contrast detection.

The range of metering and exposure modes available on the K-O1 will be familiar to DSLR users, as this camera has a full complement of manual exposure modes and a variety of scene options. Evaluative, centreweighted and spot metering modes are on hand to help photographers get a correctly exposed image.

As the electronics of the camera are similar to those of the K-5, most of the capabilities of that camera are also present in the K-01. The new camera shoots both raw and JPEG images, has built-in image stabilisation, a multi-exposure mode, interval timer and HDR capture mode.

The K mount, around which the K-O1 is designed, has been

used in Pentax SLR cameras since 1975, so there are hundreds of different lenses that are available for use with the K-O1 and, for that matter. the company's current DSLR range. This should be one of the biggest selling points for the K-O1, as many photographers will have old Pentax lenses lurking in cupboards waiting to be given a new lease of life. The firm's current range of AF lenses is also very comprehensive, and Pentax has even created a new optic to complement the K-01 - an unbelievably thin 40mm f/2.8 pancake lens. For more on this, see Features in use (helow)

#### **BUILD AND HANDLING**

Before we discuss how well the K-O1 handles, we should perhaps address an issue that has caused a great deal of excitement - the camera's appearance. How a camera looks is an entirely subjective issue, so I can only offer my personal opinion. To me, the box-like shape of the K-01 is reminiscent of the Rollei 35 range of cameras, and I would like to have seen a few more curves and design features to soften the edges

More importantly, the shape of the camera affects its handling. The K-01

#### Original







offers very little in the way of grip, and I have seen larger, more shapely grips on compact camera models. The material used to cover the grip is ridged rubber, but this isn't very grippy at all. While taking images is perfectly fine, the camera simply doesn't feel comfortable to hold or carry.

This same rubber material also acts as a cover for the USB and HDMI ports.

However, it is loose, flimsy and wedges into place rather than actually being a door with a catch that closes and clicks shut. It can take a few seconds to make sure this rubberised cover is firmly sealed, which is quite annoying. The SD card socket is also under this cover, but thankfully it has its own more traditional sprung door with a catch.

The buttons of the K-01 are well positioned. The exposure-mode dial can be reached with a forefinger while gripping the camera, and the shutter button is well positioned. On the rear of the camera is a fairly traditional button layout, with dualpurpose shortcut/directional control buttons and four separate buttons on the back for image playback, menu access, AEL/AFL and info. Although the way the buttons are laid out is neat, tidy and logical, the buttons themselves are too shallow and 'clicky'. Thankfully, the shutter button functions a lot better and it is comfortable to use when half-pressing to focus.

The two most noticeable buttons are the pair of red and green buttons on the camera's top plate. The red button starts and stops video recording, while the green button is a function button.

While the camera body may be new, the on-screen menus are lifted straight from Pentax's K-series DSLRs. However, you are reminded that you are using the K-O1

## **FEATURES IN USE** SMC PENTAX-DA MM F/2.8 XS LENS

**COMPLEMENTING** the Pentax K-01 is the 40mm f/2.8 pancake lens. It is staggeringly thin, and when mounted on the camera is not much thicker than a standard body cap. Pentax claims that, at the time of introduction, it is the world's 'thinnest interchangeable lens'. In fact, it is just 9.2mm deep, not including the mount that protrudes into the camera body. It is also light, weighing just 52g, and it can be carried around

Impressively for a lens as thin as this, the Pentax pancake optic comprises five elements in four groups and has an f/2.8 aperture. With a 61mm equivalent focal length, it is ideal for travel, street and portrait images, and the f/2.8 aperture makes it useful in low light.

With such a thin lens there is no manual aperture control ring, although manual focusing is possible with a very thin focusing barrel. Marc Newson has also designed this 40mm f/2.8 pancake lens, so it has the same minimalist styling as the K-O1. The pair complement each other rather well, although it is strange

RRP	£289.99
Filter diameter	27mm
Lens elements	5
Groups	4
Diaphragm blades	9
Aperture	f/2.8-22
Minimum focus	24cm
Length	9.2mm
Diameter	62.9mm
Weight	52g
Lens mount	Pentax KA



to see such a thin lens on what is, comparably, quite a substantial body

Optically, the lens is very good, almost matching the resolution chart images taken with the Pentax 16-50mm f/2.8 optic. This pancake lens is also sharp at the edges, and while there is the merest hint of red/cyan fringing in a couple of images, it is so faint that it is easily removed and won't be noticeable in most photographs.



when you turn the camera on, and the signature of its designer and the name of the camera appear on the rear screen.

When testing a compact system camera that does not have a viewfinder, I often instinctively hold it up to my eye - and I found myself doing this with the K-O1. Aside from habit, I put this down to the fact that there is a viewfinder-style 'bump', that houses the pop-up flash, on top of the body, and the camera's relatively large size. The K-O1 isn't all that much smaller than the Pentax K-r and, with a 16-50mm f/2.8 lens mounted, it feels as heavy as any enthusiast DSLR.

Although the K-O1 is straightforward to use, it is rather disconcerting that the small furrows and ridges found on almost all other cameras are missing. The fact that there are none of the usual contours for your fingers to grip onto or rest in makes the camera a little awkward, and even uncomfortable, to use.

#### 7/10

#### METERING

In bright conditions, the evaluative metering system of the K-O1 produces appropriately bright images. The metering system is not afraid to blow out highlights in a sky for the sake of producing well-exposed midtones and shadow areas. In situations such as this, I found it beneficial to underexpose images slightly in order to preserve some highlight detail. I then lightened the shadows in raw conversion software where there is much more control

In dimmer conditions, the evaluative metering seems to want to expose most





things as if they are a mid-grey tone. As a result, images can be slightly underexposed. To counter this, I needed to increase the exposure of some shots by up to 1EV to obtain the bright image I wanted. I have often had similar experiences when using Pentax DSLRs. However, one thing I do like about the K-01's metering system is that it is predictable: it is almost possible to dial in the exposure compensation required for a scene before even a test image is taken. In this respect, the K-O1 feels like a camera that photographers will enjoy using and experimenting with.

For those who don't want to spend time adjusting exposures, there is an option in the custom menu to link the AF point to the exposure metering. This is a common feature on most cameras and it helps ensure that the subject is correctly exposed. What is nice is that the K-O1 has the option to turn this facility on or off, which is the real control that photographers want.

#### **AUTOFOCUS**

Having no mirror box, the K-01 is reliant on contrast-detection AF rather than the phase-detection AF used in DSLRs. However, the vast majority of Pentax's current K-mount AF lenses have been

designed to work with DSLRs equipped with phase-detection AF. When used on the K-O1, these lenses don't perform as fast as they would on a DSLR, taking longer to hunt back and forth to focus and generally being quite loud when doing so.

The new 45mm f/2.8 pancake lens is relatively snappy when focusing, which is understandable given the size of the lens. However, it is also quite noisy. Far quieter is the 16-50mm f/2.8 because it uses a built-in Sonic Drive Motor (SDM). Therefore, anyone wanting to be discreet when taking images with the K-O1 would be advised to use SDM optics.

There are 81 selectable AF points, with three different point sizes available. A tracking mode is also present for moderately fast-moving subjects, although one of the most useful focusing options is the focus-peaking feature. This aids manual focusing by highlighting the edges of areas that are in focus, looking much like Unsharp Mask does when taken to extremes. Focus peaking makes it extremely easy to focus manually, which in turn makes the use of all classic manual-focus K-mount lenses feasible. It is also a lot of fun.

Overall, the K-O1's focusing is best described as 'efficient'. While it can be sluggish with some lenses particularly in dim conditions, in



daylight, especially with the SDM optics, it is fast enough for general use with landscapes, portraits and street-style photography

#### DYNAMIC RANGE

As we have seen before with this sensor, it isn't so much the dynamic range itself that is impressive but the amount of detail that can be recovered from shadow details without introducing noise. Highlights seem to blow out at about the same point as most DSLRs

Some of this detail can be recovered from raw files, but it is the detail in the shadow areas that is the most staggering. Where it appears that there is absolutely no colour or detail information in shadow areas, it is possible to push these areas to a bright midtone, and at sensitivities below ISO 400 this introduces virtually no noise at all.

Opening DNG files in Adobe Camera Raw and using the Highlight and Shadow sliders allows an almost HDR-like effect to be created from a single raw file. This means it is possible to slightly underexpose images to preserve highlights, and then increase the brightness in shadow areas to produce a more pleasing image. In short, the sensor allows more flexibility regarding how images are exposed and how their contrast is subsequently adjusted.

#### WHITE BALANCE

The colour settings of the K-O1 are the same as those used on the Pentax range of DSLRs. The majority of these settings, such as portrait, muted, landscape, black & white and vibrant, are to be expected, but it is good to find a few other interesting picture effects to choose from. Three different cross-process colour effects are available. with the option to customise and save up to three more. Also included is a bleachbynass effect

Not included are the toy camera and pseudo tilt-shift lens effects that we have seen in many cameras released over the past year. Although I enjoy using these effects on point-and-shoot models, I rarely, if ever, use them on compact system cameras or DSLRs, so I don't particularly see their omission from the K-01 as a

The AWB setting works very well - and perhaps a little too well. The results are very close to neutral, but this can leave images looking devoid of any natural colour. Outside in overcast conditions, colours are very flat, whereas switching to the overcast setting produces a more pleasing and realistic image, with more colour in foliage. Similarly, when shooting inside, cream walls are rendered as a neutral grey. It is possible to adjust each of the white balance settings to taste, and I would recommend that anyone buying the K-O1 spends a little time doing so. Of course, if you

## Facts & figures



RRP Sensor

**Output size** Focal length mag Lens mount

File format Compression

Colour space Shutter type

Shutter speeds Max flash sync

Exposure modes

Metering system Exposure comp

White balance

White balance bracket Drive mode

Viewfinder type Field of view

Dioptre adjustment

Focusing modes

AF points DoF preview

**Built-in flash** Video

External mic Memory card

Power Connectivity Weight Dimensions

£629.99 (body only) 16.28-million-effective-pixel, APS-C sized

(23.7 x 15.7 mm) CMOS sensor 4928 x 3264 pixels

Pentax KAF2

12-bit DNG raw, JPEG, raw + JPEG simultaneously

3-stage JPEG Adobe RGB, sRGB

Electronically controlled focal-plane shutter 30-1/4000sec in 1/3EV or 1/2EV steps plus bulb

ISO 100-12,800 [expanded to ISO 25,600]

Auto, program, aperture priority, shutter priority, manual, sensitivity priority, shutter and aperture priority, bulb

Multi-segment, centreweighted and spot ±3EV in 1/3EV or 1/2EV steps

Auto, 11 presets, custom setting, Kelvin and WB fine adjustment

Yes, over 3 images

Approx 6fps (JPEG, Continuous Hi), Approx 3fps (JPEG, Continuous Lo] or 1fps raw

3in TFT with 921,000 dots

N/A

Manual (with focus peaking), AF.S, face detection,

Contrast-detection AF from 81 selectable points

Yes - GN 12m @ ISO 100

1960 x 1080 pixels [16:9] at 30, 25, 24fps; 1280 x 720 pixels (16:9) at 60, 50, 30, 25, 24fps; 640 x 480 pixels [4:3] at 30, 25, 24fps; MPEG-4 AVC/H.264

SD or SDHC

Rechargeable Lithium-Ion D-LI9D battery

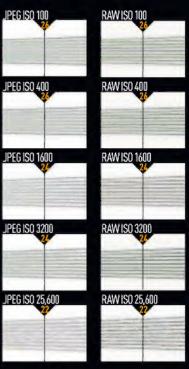
USB 2.0 Hi-Speed

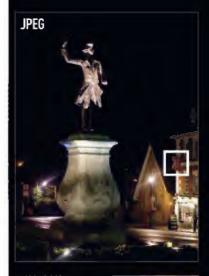
560g (including battery and card), 480g (without) 79 x 121 x 59 mm

Pentax, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: www.pentax.co.uk

#### **RESOLUTION & NOISE**

of images of a resolution chart, captured using a Pentax 16-50mm f/2.8 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.





At ISO 12,800 luminance noise is strong, particularly in shadow areas, but images are still acceptable if kept to a reasonable size



#### **FOCAL POINTS**

#### Hotshoe

Green

button

This is a

and can be

assigned to

of different

features. I

on and off when manually focusing

set it to turn

focus peaking

a number

function button

As well as a built-in pop-up flash, the K-01 has a hotshoe for use with Pentaxcompatible flash units



Camera shown actual size

#### Red button

This starts video capture. regardless of the current shooting mode

#### Interface cover

Behind this cover is the memorycard socket, and USB and HDMI ports. Annoyingly, the cover is rubber, and fiddly to fit back into position

#### Shooting rate

The Pentax K-01 is reasonably fast, shooting JPEG images at around 6fps. However, when shooting DNG raw files the rate drops significantly to just a single image a second.

#### **Colour options**

OR OK

As well as the black version of the K-D1 pictured here, a yellow version is available. In the yellow version the black rubber is replaced with yellow rubber, which makes it look a little like an underwater camera.

#### In-camera HDR

As we have previously seen in Pentax DSLRs, the K-01 has the ability to combine bracketed exposures into a single HDR exposure with a full range of highlight and shadow tones

#### Interval timer

Built into the K-01 is an interval timer that allows a set number of images to be photographed at given intervals, which is useful for time-lapse photography.

## Scene mode selection For capturing portraits, Reproduces a healthy and bright skin tone



#### AV mode showing button use



MEND Cancel

shoot raw images then any white balance issues are easily solved, but it is always a good idea to try to get the best possible starting point in-camera because it can save a significant amount of editing time later.

#### **NOISE, RESOLUTION** AND SENSITIVITY

With an ISO sensitivity of 100-25,600, the K-O1 has a range 1EV smaller than that of the K-5, which uses the same sensor.

At its slowest settings, the K-Q1 performs as would be expected for a 16.28-millionpixel camera and it is able to resolve up to around 26 on our test chart. When images are captured as DNG raw files they can be sharpened a little more, and the result is the appearance of more detail being resolved. In reality, the lines on the chart do start to merge, although it is better to have this perceived detail than just a blur.

As the sensitivity increases, so does the noise. Luminance noise starts to creep in at around ISO 800, although colour noise isn't really a concern until ISO 1600 If shooting raw files at these sensitivities, it is fairly straightforward to reduce both types of noise at this setting without the image becoming too smudged or desaturated

The DNG raw files reveal the true extent of colour noise, which is less prevalent in JPEG files. Again, it is easy to reduce the colour noise in raw files, and if you are prepared to live with some luminance noise then a lot of detail can still be resolved. Even at ISO 25,600, raw images can still resolve to around 22 on our test chart, although JPEG images are very soft as a result of luminance noise reduction

Generally, image quality is very good if the K-O1 is paired with a good-quality lens. There is enough detail to satisfy most enthusiast photographers, and when combined with the camera's dynamic range and colour control, images look excellent. At higher sensitivities, I would advise shooting raw files as there is a big difference in how detail and noise are handled by raw conversion software compared to the in-camera JPEG files. One of the benefits of using the DNG raw file format is that almost all photographers will have the software required to work with and edit these files, even if they have previously found raw images intimidating to use.

#### LCD. LIVE VIEW AND VIDEO

As I have already stated, I often found myself instinctively holding the K-01 to my eye, only to remember that there is no optical viewfinder. Neither is there the option to add an electronic viewfinder to an accessory socket.

Considering there is a lot of blank space on the minimalist body of the K-O1, and that it already has a raised bump on the top plate for the pop-up flash and hotshoe, I find it



The metering and colour rendition of the Pentax K-01 are perfect for landscapes

surprising that an EVF, or at least the option for one, has been omitted. The size and shape of the K-O1 almost cries out for an EVF, and when you consider that there are smaller compact system cameras available that include a built-in EVF, I consider it a major omission

One of the reasons I believe a viewfinder is necessary is because the K-O1's screen is very reflective. In bright sunlight, I struggled to use the screen to compose my images. On a number of occasions I had to take images almost blind and then shade the screen with my hand to review them before attempting to recompose.

Increasing the screen's brightness helped a little, but it could still do with a better. anti-reflective coating, especially as the lack of a viewfinder means that the screen must be relied upon.

Like most other new cameras, the K-01 records full HD video at 1920x1080 pixels, with three different quality settings: good, better and best. Footage is saved in the MPEG-4 format using H.264 compression. Sound is recorded in stereo, and there is an external mic input, as well as HDMI output.

Video footage looks very good, but when using AF the lens searches back and forth, which obviously looks awful when recorded, so I would recommend manually focusing. When using a large lens, such as the 16-50mm f/2.8, using the large manual-focus ring to focus works well and feels as good as on any DSLR.

As well as being able to adjust the exposure compensation when shooting video, there are also options to use aperture priority and manual-exposure modes, which makes the K-O1 a useful tool for videographers. There is also that wealth of exotic K-mount lenses at reasonable prices, and the fact that many of these older lenses are manual focus will make no difference when shooting video, given that it is the preferred focusing method.

## Competition





Pentax K-r TESTED AP 29 JANUARY 2011

Sony NEX-5N TESTED AP 10 DECEMBER 2011

PHOTOGRAPHERS who want a small, light camera with a Pentax K mount should consider the Pentax K-r DSLR as an alternative. It is smaller and lighter than the K-5, which uses the same 16.28-million-pixel sensor as the K-O1. Although the K-r has a lower 12.1-million-pixel resolution, the images are very good and it has most of the features of the K-O1 but with a shooting rate of up to 6fps.

With the K-01 not being especially small or light, prospective buyers might look to the Sony NEX-5N. This also has a 16.28-million-pixel sensor, but is smaller and lighter, and there are third-party K-mount adapters available. It costs around £170 less than the K-O1, but around £120 should be factored in for the NEX-to-Kmount adapter.

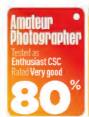
## Verdict

AS PHOTOGRAPHERS, we should be interested in how our photographs, not our cameras, look and to judge the K-O1's appearance in this test would be purely subjective. What is important about a camera, though, is that it feels comfortable for a photographer to use, and while all the K-O1's controls are in the correct places, it feels very much like a box with buttons.

In a compact system camera there are advantages to the lack of mirror box, namely a reduction in the size of the body and lenses. With no moving mirror, the shooting rate is often better than a comparable DSLR. By using the existing K mount, the K-O1 has none of these advantages. In size and weight, it is not much different from an entry-

However, as would be expected from Pentax, the image quality is excellent, as is the huge range of available lenses.

Pentax K-mount users looking for a compact system camera may be intrigued by the K-O1, but if they require a small, light camera for travelling they may be better served by a smaller compact system camera and a suitable K-mount adapter.



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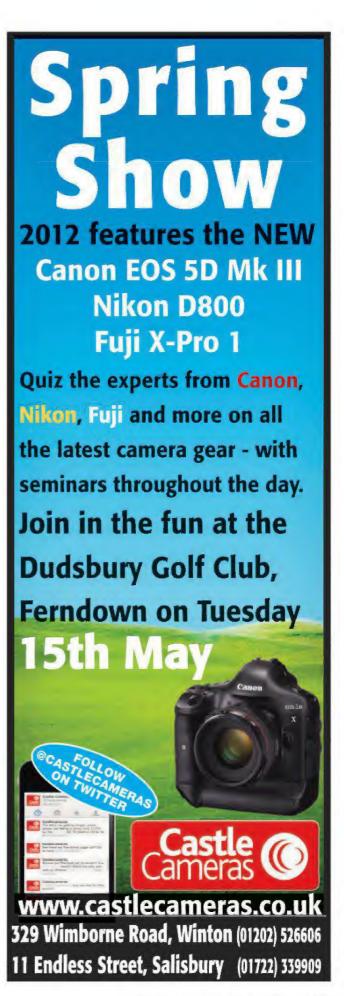
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## **ASKAP**

Let the AP team answer your photographic queries



I am looking to buy a bridge camera and like the Panasonic Lumix DMC-FZ150, but I see the Leica V-Lux 3 is very similar apart from the price. Are there any significant differences between the two cameras that explain why the Leica is more expensive? I am aware that Leica can supply extra software with the V-Lux 3, but apart from that they look the same. Ian Boder

Panasonic's Lumix DMC-FZ150 and Leica's V-Lux 3 are indeed very similar cameras. Both have a 12.8-millionpixel sensor and a 24x, 28-672mm equivalent zoom lens, plus PASM exposure modes, raw capture, and stills and video shooting options. However, more than £200 separates them in terms of list price.

As you've noted, the V-Lux 3 comes with different software to the FZ150. with a licence for Adobe Photoshop Elements and Adobe Premiere Elements that would cost you £119.14 if you bought them online from Adobe (although when I looked there was a '30% off' offer reducing this to £83.40). That arguably justifies some of the financial difference, but if you have photo and video-editing software already it's something of a moot point.

Perhaps a more notable difference lies in the firmware used by the cameras, which leads to a subtle

difference in the way in which the images are processed. It would be unfair to describe one as 'better' than the other, but they are slightly different (notably in terms of their colour rendition), based purely on the look that each manufacturer prefers. Of course, if you shoot raw files - or simply edit your images - this is somewhat redundant, as you are free to adjust the colour as you see fit.

Returning to more measurable differences, the Leica comes with a two-year warranty, compared to Panasonic's one-year warranty, so there's a bit of added peace of mind there, but it's up to you how much value you place on it.

So that leaves us with one further element that separates these cameras: what I will call the 'red-badge effect'. For some people, just having that red Leica roundel on their camera will fully justify any premium price.

Chris Gatcum



#### ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ ipcmedia.com, via twitter dap answers or by post to: Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

#### **COLOUR CONVERSION**

I own a Leica D-Lux 4 camera and shoot raw black & white images. Why, when I load the pictures into the Capture One software that came with the camera, are they converted into colour? James Gilbert

When you set your camera to record raw files, you are essentially switching off all the in-camera processing that would be applied to a JPEG. This allows you to benefit from the higher bit depth that raw files offer (for improved image quality), but you have to process the image manually - elements such as white balance, sharpness and saturation can be changed in your raw-conversion software.

The reason your black & white raw files are converted to colour when you open them in Capture One is because the black & white mode on your camera counts as in-camera processing (it's basically a colour/saturation adjustment), so it is not 'embedded' in the raw file. Instead, the camera takes the raw (colour) data from the sensor and leaves it to you to convert it to black & white, using either your raw software or in an image-editing program.

The reason the camera shows you a black & white image on the LCD screen is that the camera displays a JPEG preview of your raw files, which is processed according to the current camera settings. It is not, however, what is being recorded. Chris Gatcum

### FROM THE **AP FORUM**

#### Formatting a memory card

Steve52 asks Should you format a memory card in the camera or on a computer? Also, when I go to download pictures from one particular card, a message asks if I want to scan' the card first. I usually say 'no', just in case the scan wipes the card, but is it safe to do so? It is only one card and none of my others.

## AP GLOSSARY

Lenses don't produce a rectangular image that neatly covers your film or sensor, but instead project a circular image, known as the 'image circle'. For any given format this needs to be big enough so it covers the film or sensor because if the image circle is too small the corners of the image may darken (vignette) or get cut off. This is why you can use medium-format lenses on 35mm film cameras (the resolving power of the lens notwithstanding), but not the other way round.

When it comes to designing a lens, the optical system is often developed so the image circle is only slightly larger than the area it needs to cover. This keeps material usage (and therefore the cost, size and weight of the lens) to a minimum. In the digital age, the use of different sensor sizes has meant that some lens manufacturers now produce two lines of lenses: one for full-frame imaging sensors and the other for the smaller format (APS-C) sensors.

The key difference between them is the

size of the image circle they produce, with lenses designed for full-frame sensors having a larger image circle. This means that full-frame lenses can be used on cameras with either a full-frame or an APS-C-sized sensor, but the smaller image circle produced by a lens designed for an APS-C-sized sensor means it can only be used with a small-format sensor.

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Manufacturers indicate that the lens is designed for a smaller format sensor by using the following acronyms in the name:

MAKE	DESIGNATION	
Canon	EF-S	
Nikon, Tokina	DX	
Olympus	N/A	
Panasonic	N/A	
Pentax	N/A	
Sigma	DC	
Sony	N/A	
Tamron	Di II	

When you write about using Photoshop, do you mean CS5 or Elements? My wife wants to get me a program for my birthday, but we can't afford CS5. D Rooney

I always use Photoshop CS5 for the Retoucher's Guide because it is the de facto standard for image editing. However, many Photoshop tools are common between CS5 and Elements. Levels, Curves and layers have appeared in

both programs for some time, and advanced controls such as layer masks arrived in Elements 9. As a result, similar results can often be achieved in both Adobe programs, although the menus may be different.

Similarly, non-Adobe image-editing software such as Corel's PaintShop Pro (Windows-only) and the open-source GIMP also contain equivalent tools. Again, these will probably be in slightly different locations on the menu, but you should be able to replicate most of the tutorials that you see in AP using these programs. Chris Gatcum

PhilW replies I format in-camera before re-using a card. I can't be certain if this is best practice or not, but it has always worked and never given me any problems

Bob Maddison replies Always format a card in the camera, as this ensures that the card is compatible with the camera. If you format using your computer, your camera may not recognise it. On the other hand, most computers will cope with any normal card format.

There is usually no harm in scanning a card in your computer - it just takes time. If there is a problem (rare), then you will have to decide what action to take, but until then forget about it!

GeoffR replies I think some explanation is required here. When you format a card in the camera, the camera creates a couple of folders on the card. The camera then saves each image in the lower of the two folders, which is where it is programmed to save them.

When you format the card in a computer, these folders aren't created, although the computer may create folders of its own. The camera won't recognise these, and although it may still be able to save images, you may have problems. Thus, it is generally recommended that memory cards are formatted in the camera before use.

AlexMonro replies I always format in the camera - I have heard of some cards formatted on a computer occasionally becoming corrupted. Also, never erase individual files, just format the entire card (in-camera) after uploading the images to the computer. Erasing individual files and then taking more pictures may lead to fragmentation.

## In next week's AP

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C4NON 28 - 30mm 13.5/5.6 AUTOFOCUS	MINT \$491
CANON 28 - 105mm (3.5/4.5 USM	
CANON 28 - 135mm 13.5/5.6 USM IS IMAGE STAB + HOOD	MINT BOXED \$245.0
CANON 28 - 200mm 13.5/5.6 USM + H000	
CANON 35 - 80mm HV5.6 EF MIGH	MINT £39/
CANON 55 - 200mm 14.5/5.6 LISM IMM	MINT BOXED £99/
CANON 55 - 250mm EF-S/4 5/5 & IMAGE STAB = HD00MINT	BOXED AS NEW \$155.0
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT+H000 9325.
CANON 75 - 300mm (4.5/5.6 LISM MK.T WITH HOOD	MNT 9119
CANON 75 - 300mm (4.5/5.6 USM MK II (LATEST)	BOXED AS NEW \$165.0
CANON 80 - 200mm 14,5/5.6 EF MR.1	MINT BOXED 665/
C4NON 80 - 200mm 14.5/5.6 EF USM	VER3 TAIM
C4NON 100 - 300mm M 5.6 USM	MNT 5119
CAVON 100 - 309mm /5.6 EF MACRO "L"	
CANON OF 1.4 EXTENDER	
CANON EF 2.0x EXTENDER MK I	MINT 9765.0
CANON S40 EZ FLASH + INST	
CANON 540 EZ FLASH + INST.	
CANON 420 EZ FLASH	
CANON ANGLE FINDER B	MINIT BOWED 400
CANON RS 80A3 REMOTE RELEASE	MINT BOXED #354
CANON TO BONS REMOTE CONTROLLER	FWG+++ FREI
CANON TO BONS REMOTE CONTROLLER. CANON LCS TRANSMYTER AND RECEVER.	MNT \$135
SIGMA 20mm ft & EF DG ASPHERIC RF (LATEST)	MAT BOYED 0176
SIGMA 20mm 11.0 EX DIG ASPHERIC RF (LATEST)	
SIGMA 24mm 11.6 EX DG LENS	
SIGNA 20mm N.4 EX DC HSM SLD GLASS (LATEST LENS) LMINT	DANCE HE REST SALES
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SIGMA 17 - 35mm (2.8/4 EX HSM ASPHERICAL	MINT CASED E169.00
SIGMA 17 - 35mm (2.8/4 EX HSM ASPHERICAL	MINT BOXED E189.00
SIGMA 18 - 125mm 13.8/5.6 DC OS HSM (LATEST)	MINT CASED E189,00
SIGMA 18 - \$25mm 13.5/5.6 DC MACRO + HOOD	00.000 TWM
SIGMA 24 - 70mm (2.8 EX DG MACRO = H000	
96M4 70 - 200mm 12.8 EX D HSM APO	MINT CASED E399,00
96M4 70 - 200mm 12.8 EX DG HSM MACRO I	
TAMPON 90mm (2.8 SP DI MACRO LENS	
TAMBON 28 - 75mm (2.8 XB O) SP LD (LASS (LATEST)	
TAMPON 70 - 300mm 14/5.6 Di 1.D MACRO	
TOXNA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST)	
CANON 24mm (2.8 FO COMPLETE WITH HOOD	
CANON 28mm (2.8 FO WITH CAPS	MNT £39.00
CANON SOmm (1.4 FO COMPLETE	
CANON 85mm (1.8 FO WITH HOOD	

#### Contax Gl Compacts & SLR & Ricoh

CONTRX G1 BOCY	MINT- E175.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	MINT CASED E389.00
CONTAX 90mm r2.8 SONNAR "G"	MINT: BOXED E199.00
CONTAX TLA 140 FLASH	
CONTAX ARIA BODY (SUPERB, STRAP, INSTRUCTIONS)	
CONTAX ST BODY	
CONTAX ARIA 800Y (STRAP, INSTRUCTIONS)	EXC++B0XED 6199.00
CONTAX FIT WASHICA 28mm t2.8 SUPERB CONDITION	
CONTAX 85mm ft A PLANAR MM	
CONTAX 300mm H TBLE TESSAR MM	
CONTAX TLA 280 FLASH	
CONTAX MUTAR III 1.4 x TELECONVERTER	NEW 6225.00

#### Leica MarRasserew & Binoculars

Feica : Md-Kag scien 9	Binoculars
LEICA WE TTU CHROME (VERY LITTLE USE)	MINT BOXED F1 295.00
LEICA MAP BODY SER No 15874XX CIRCA 1982	EXC+++ E799.00
LEICA Mda BOOY SER No 12659KX CIRCA 1970	MINT- E575.00
LEICA Mila BOOY SER No 1411130XORCA 1975-76	EXC++ 6475.00
LEICA M3 SINGLE WIND SER No 9267XX ORCA 1959	EXC++CASED E549.00
LEICA M3 SINGLE WIND SER No 99220X CIRCA 1960	EXC++CASED E575.00
LEICA M3 SINGLE WIND SER NO 9911XX CIRCA 1960	
LEICA II 1 RED DIAL SEP No BURSEX CIRCA 1956	MINT-CASED E495.00
LEICA II BLACK SER NO 1106XX C1903 + 5cm IZ SUMMAR	
LEICA II BODY SER NO 1816XX C1945 NEEDS SERVICE	
LEICA HA BODY SER NO2626XX CIRCA 1937	
LEICA IIG BODY 6 CASE ORCA 1957	
LEICA FIT YOIGTLANDER 15mm (4.5 VM LEICA M + FDR	
LEICA 28mm (2 SUMMICRON ASPHERIC BLACK 6 BT	
LBCA 28mm (2.8 ELMARIT M BLACK (11809)	MINT BOXED E995,00
LEICA 50mm (2.8 EL MAR CHROME - N (LATEST VERSION)	
LEICA 35mm (3.5 SUMMARON M SER No 15044CX	MINIT + FILTER E479,00
LEICA 50mm (2.5 SUMMARIT M (LATEST LENS) 6 BIT MIN	
LEICA 90mm (2.8 EL MARIT M BLACK	EIC++ E775.00
LEICA 90mm (4 ELMAR CHROWE M MOUNT	
LEICA 135mm FILS HEKTOR + HOOD M MOUNT	
LEICA 135mm (2.5) ELMARIT M FOR M3	
LEICA 3.5cm 13.5 SUMMARON SCREW:	
LEICA 5cm ff .5 SUMMARIT SCREW (SUPERB CONDITION)	
LEICA Som 12 SUMMITAR COLL SCREW + M MOUNT	
LEICA 5on 12 SUMMAR SCREW	
LEICA 90mm 14 ELMAR CHROWE SCREW	JAINT IN KEEPER E159,00
LEICA 9cm 14 HEAD + 16467 FOC MOUNT FOR VISO	MINT E199,00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW	
LBCA SF20 FLASH + CASE	MINT BOXED \$89.00
LEICA SF20 FLASH	
LEICA ERC LEATHER CASE (14505) FOR ME/M6TTL/M7	WINT BOXED \$99.00
LEICA YIEWFINDER MAGNIFER MY 4X (UNUSED)	IT BOXED AS NEW 6169.00
LECARLEX SL BODY CHROME	MINI-BOXED 6299.00
LEICA 21mm (4 SUPER ANGULON R	MIVI-BURED ES99,00
LECA 60mm (2.8 MACRO-ELMARIT R ROM ("UNUSED") MIN	
LECA 60mm (2.8 MACRO-ELMART R 3 CAM + 1:1 ADAPTO LECA 180mm M ELMART R 3 CAM	JH
LEICA 28 - 70mm (3.54.5 VARIO ELMAR ROM	ERL4+ E345300
LEICA 28 - 70mm (3.5.4.5 VARIO ELMAR ROM	
LEICA 25 - FORITRI 13 5/4.5 VARIO ELMAR HUM	
LEICA 20 - 20mm 14 VARIO ELMAR R	DIR PARA AR
LEICA 70 - 210mm 14 WARKO ELMARCH	EXC++ E399,00
LEICA DIXWID 8 + 12 x 42 BNOCH APS GREEN + DASE	O BUNELI AS NEW ETROJOU
LEICA DUDNIO 8 + 12 x 42 HINDGULAPS GREEN + CASE LEICA 8 x 32 ULTRANIO HD (LATEST MEN UNUSED)	
LBICA 7 x 42 TRINOND BA BINDOJJUARS ("UNUSED") MIN	MUNI DYNET, ERREYNO
CANON 7 x 50 B NOCULARS CIPICA 1960 REALLY BRIGHT	(1 SUNCU AS NEW ERSSAUL
CANON 7 X 50 B NOCOLARS CIRCA 1990 REALTY SHIGHT	EXG+++-CASEU 199000
MINOX 10 x 25 BP. COMPACT BINOCULARS + CASE	WINE CASE EXISTING
TODG 6 - WAS SHARRE FOR	MINT CHEED GOOD AN
ZEISS 8 x 308 BINOCULARS LEICA APO-TBLEVO 65 ANGLED + 25-50 ASP 50/ECEMINT	DAVED - CASES ES TRO AN
PERFORMANCE LICTOR OF MARKET + 50-20 year, STARTS "" WHAT I	DOMEN + CHORD 61,799.00
Mr. Indianala Array & Barrell Land	Later Water

#### Woigtlander Screw & Bayonet for Leica M etc

NOVSTLANDER 15mm F4.5 SAW HELIAR ASP + FDR SIL _MINIT BOXED AS	NEW,	E255.00
NIKON FIT VOKSTLANDER 20mm F3.5COLOR SKOPAR SL. IIMINIT BOXED AS	NEW	E345.00
NOISTLANDER 35mm (1.7 LILTRON ASPHERIC	NNT-	E385.00
VOVSTLANDER 28mm ft.9 ULTRON + HOOD	OKED)	E375,00
VOISTLANDER 28mm (3.5 DOUGR SKOPAR + FINDER	MIKT	E345.00
YOGTLANDER 75mm H & HELIAR CLASS VM M MOUNT MINT BOXED AS	NEW	E475,00
KONSTLANDER 90mm K3.5 APO LAWTHAR (BLK)MINT BOXED AS	WH	E235.00
VOISTLANDER BESSA WINDER / GRIP FOR T & R2		
roistlander angle finder + 15,21,25mm adaptors Mint boxed as	MER.	E245,00

#### Medium & Large Format

ı	BROWCA RF 45mm 14 ZENZANON FOR 645 R/F + FINDER MINT CASED ED98/00
ı	BRONICA RF 20 FLASH FOR RF 646
ı	BRONICA 105mm M.5 ZENZANON MACRO PE 1:1
ı	BROWCA 150mm (3.5 ZENZANON E MC
ı	BPOWCA 150mm (3.5 ZBIZANON E MC
ı	BRONICA 150mm f4 №
ı	BRONICA 150mm F4 E
ı	BRONICA ETPS 120 BACK MINT 979.00
ı	BRONICA PLAIN PRISM FOR ETRS/ETRS:MINT CASED 989,00
ł	BRONICA ABI PRISM FINDER MINT- \$89,00
ı	BRONICA 50mm 13.5 ZENZANON S
١	BRONICA 100mm M MACRO ZENZANON PE
ı	BRONICA 150mm (3.5 ZENZANON S

BRONICA SOAI 120 BAOX	MINT BUXED \$99.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	
FLU GW 670 MK # C/W 90mm IS.5 LENS	
MANINA 150mm H.5 = HECO FOR MANINA 7/71	
MANIYA 65mm F4 SEKOR Z LENS FOR RZ + HOOD	
MAMINA 65mm L M LENS FOR RZ	
MAMINA 180mm F4.5 SEXOR 2 W FOR RZ	
MANIYA 250mm H.5 LENS FOR RZ	
MANIYA 150mm 13.5 AF FOR 645 A/F	
MAMIYA 210mm M SEKOR C FOR 645	
MAMINA PZ 67 PRO BACK	
MAMINA RZ 67 PRO II BACK	
MAMINA RZ 67 POLAROID BACK	
MANIYA 220 BACK FOR PB 67	
PENTAX 55mm f3.5 TAXUMAAR SMC FOR €±7	
PENTAX 55mm (2.8 FOR PENTAX 645	
PENTAX 150mm 13.5 FOR PENTAX 645	
WASHICAMAT 1246 TLR + INSTRUCTIONS	NINT- E285.00

#### Hasselblad

HASSELBLAD 508 CW GOLD SUPREME ONLY 500MINT	BOXED UNUSED E4,995 OF
HASSELBLAD 500CM BODY WITH 30mm (2.8 T* + H000	MINT- E695.00
HASSELBLAD 90mm M FOR XPAN	MINT-IN KEEPER E385.00
HASSELBLAD 503 CX WITH BOMM CF + BACK + WLF	
HASSELBLAD SOCELIM BODY + A12 BLACK BACK	
HASSE, BLAD 40mm F4 CF	
HASSELBLAD 50mm N CF DISTAGON + HOOD	
HASSELBLAD 120mm 14 CF MAKRO PLANAR LENG	MINT-BOXED E496.00
HASSELBLAD 150mm H SONNAR CF	
HASSELBLAD 150mm H SONNAR CF	
HASSELBLAD DWWINDER & REMOTE	
HASSELBLAD PLAIN PRISM	EXC \$75.00
HASSELBLAD PM PRISM	
HASSELBLAD 500CM/503 WLF BLACK	
HASSELBLAD EXTENSION TUBE 16E F	

"Nikon Auto-rocus, Ungital Lenses	& Accessories
NIKON F5 BODY	JAINT E4751
NIKON F5 BODY	MINT- E375J
NKON F4 BODY	EXC++ E1993
NIKON F100 BODY COMPLETE WITH INSTRUCTIONS	NINT BOXED 6225.1
NKON F90 BODY + MB 10 GRIP	EXC+ 9961
NKON 756 BODY	MINT-80XED 9391
NKON 24mm 12.8 AF	MINT- E199.
NKON 28mm 12.8 AF "D"	
NKUN 28mm 12.6 AF	
NKON SOMM 11.8 AF "D" NKON 85 NM 11.4 AF "D" (SUGHT MARK ON OPTICS)	
NKON 85mm (2.8 AF "D" NICRO PC NICKOR.	MINIT DOVED E489.
NKON 12 - 24mm (4 "6" DO (F-8D AF-S	
NKON 16 - 85mm 13.5/5/6 "G" ED OX AF-S MBR REDMINI	DOWER HE WENT CHEEK
NKON 17 - 35mm 12.8 IF ED "D" AF-S	
NKDN 17 - 55mm I2.8 "G" Dx IF-ED AF-S	PROVED NO NEW CORDS
NICON 18 - 35mm 13 5/4 5 °0" (E-FD A/F	MINT-BOYED 6399
NKON 18 - 35mm 13.5/4.5 °C" IF-ED AF	MAT 9791
NIKON 18 - 20mm 13 5/4 5 "G" IF FO AF-S DX	EXC++ F1251
NIKON 18 - 200mm (3.8/5.6 °G" OX IF ED AF-5 VP	
NKON 20 - 35mm 12.8 °0" NF AF	EXC++CASED E475.0
NICON 24 - 50mm 13:3/4.5 A/F	MINT- £145.0
NKON 24 - BSmm (2.8/4 A/F "D" + H000 (SUPERB LENS)	JAINT E399.
NKON 24 - 120mm IS 5/5.5 AF "D" + HOOD	
NKON 28 - 100 (3.5/5.6 °G" A/F	MNT 959.
NKON 28 - 105mm /3.5/4.5 A/F "O" MACRO	MINT BOXED E145.
NKON-35 - 105mm f3.5/4.5 AF "0" + H000	JWINT £125.
NIKON 35 - 135mm (9.54.5 AIF ZOOM NIKON 55 - 200mm (9.54.5 AIF ZOOM	
NIKON 55 - 200mm M 5/6 "6" DX VF ED AF-S VIBR RED	MINT + HCCC E195.1
NKON 70 - 300mm 64.5/5.6 "G" A/F	
NIKON 70 - 300mm M.5/5.6 AF "O" ED IF + HOOD NIKON 30 - 400mm M.5/5.6 AF "O" MBRATION REDUCTION	MINI -BOXED ET68)
NIKON 30 - NORMII PLSYS 6 AP TUT MIBRALOW HEDUCTON	WINI BUKEN 63/51
NIKON TC 30E II AF-S TELECONVERTER	JUNE 1997
SIGMA 1.4. EX CONFERTER	HINT OVEC 1
NIKON DAZO ACTION SINDER FOR NIKON F4/S/E	MINT C1951
NIKON DR-5 RIGHT ANGLED VIEWING ATTACHMENT MINI	BOWED AS NEW 6165
NIKON SB 218 MACRO FLASH UNIT HING FLASH + AS14	MINITLE ASSETS F135 I
SIGNUA 20mm (1.8 EX OG RF ASPHERIC (LATEST)	
SIGMA SOmon (2.8.EV DG MACSO.	MINT BOXED PT99 (
SIGMA 15 - 30mm r3.5/4.5 DG ASPHERICAL	EXC++ F2251
SIGNA 15 - 30mm (3.6/4.6 DG ASPHERICAL	MINT-BOXED F295 (
SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL	
51GMA 18 - 200mm t3.5/6/3 SLD GLASS DC	MINT BOXED ET191
SIGMA 28 - 135mm 13.8/5.6 "D" ASPHERICAL	MINT + TVIM
SIOMA 28 - T35mm 13.8/5.6 "O" ASPHERCAL SIGMA 28 - 300mm 13.5/6.3 "O"	MNT 299)
SIGMA 55 - 200mm M/5 6 DC HSM	MINT BOXED SESI
TAMPION 55 - 200mm 14/5.6 LD MACRI Dr II	
TAMPON 70 - 300mm 14/5.6 SP BI VC USD (LATEST)MINI	
TORONA 12 - 24mm M AT-X 290 (O) In CATESTS	MINT BOYED \$399 (

#### **Nikon Manual**

IKON F3 HP TITANIUM CHAMPAGNE	
IKON F3 HP BODY WITH MF 14 DATABACK	MNT- £345.00
IKON F3 HP BOOY	
IKON F3 BODY COMPLETE WITH MD4 DRIVE	E00++ £199.00
IKON F3 BODY ONLY LIGHT SIGNS OF USE	
IKON F2 S PHOTOMIC 900Y BLACK	
IKON P2 S PHOTOMIC BODY BLACK	E0C++ £299.00
IKON P2 PHOTOMIC CHROME (FROM A COLLECTION)	
KON FE CHROME BODY	E(C+++ £115.00
IKON FE BLACK BODY.	EXC 975.00
IKON 15mm 13.5 AT FISHEVE COMPLETE WITH FLITERS	MINT 6575.00
IKON 16mm (2.8 AIS FISHEYE COMPLETE WITH FILTERS	MINT 9175.00
IKON 18mm (4 A) + 86mm FILTER + HOOD (VERY RARE)	
KCNOS 20mm 12.8 UW NKKOR + FDR	MINT £495.00
IKON 24mm P2 AIS ISUPERS QUALITY LENS)	
IKON 24mm (2.8 AIS JONE OF THE BEST EVER)	MINT \$225.00
KON PC NIKKOR 28mm M	WINT CASED 6365.00
IKON 35mm IZ 8 PC PERSPECTIVE CONTROL	MINT CASED 9445.00
IKON 35mm (2.8 PC PERSPECTIVE CONTROL	EXC+++ 9325.00
KON 45mm (2.8 GN NIKKOR	MINT- 9225 00
IKON SOmm (1.8 ALREALLY NICE CONDITION	MINT 579.00
IKON S6mm f2.8 MICRO NIKKOR AIS	
IKON 55mm (2.8 MICRO NIKKOR AIS	MINT BOYED \$225 OO
IKON 55mm f3.5 MAKOR P.C MICRO	MINT 689.00
IKCN B5mm t2 AS	
ICN 105mm 11.8 A/S	MINT CASED \$475.00
KCN 105mm 11.8 A/S	
NOW TOSHIN O JUNE STORES FIRS	MINT C165.00
IACN 105mm 12.5 AI (SUPERB LENS)	MINT £165.00
KCN 105mm 12.5 AI (SUPERB LENS)	MNT £165.00 MNT-CASED £275.00
IKON 105mm 12.5 AI (SUPERB LENS) IKON 130mm 12.8 NIKKOR P. IKON 300mm 14.5 AI SUPERB SHARP LENS.	MNT £165.00 MNT-GASED £275.00 MNT- £199.00
IKON 105mm 12.5 AI (SUPERB LENS) IKON 139mm 12.8 NIKKOP P IKON 300mm 14.5 AI SUPERB SHARP LENS IKON 300mm 14.5 NIKKOP HI GUPERB CONDITION	MINT \$165.00 MINT-CASED \$275.00 MINT-\$199.00 MINT \$265.00
NON 105mm 12.5 AI (SUPERB LENS)  KON 180mm 12.5 NIKKOR P.  KON 300mm 14.5 NIKKOR P.  KON 300mm 14.5 NIKKOR H (SUPERB CONDITION)  KON 300mm 14.5 NIKKOR H (SUPERB CONDITION)	MNT £165.00  MNT-£165.00  MNT-£199.00  MNT £265.00  MNT £265.00
I/ON 105mm 12.5 AI (SUPERB LENS) I/ON 186mm 12.8 NEXCR P. I/ON 306mm 14.5 AI SUPERB 59HIP LENS I/ON 306mm 14.5 NEXCP H (SUPERB CONISTION) I/ON 30.5 1.5 Mm 15.5 15.5 × 1400 III	MNT \$165.00 MNT-CASED \$275.00 MNT-\$199.00 MNT \$265.00 MNT CASED \$125.00 MNT-\$199.00
I/ON 105mm 12.5 A (SUPERB LENS) I/ON 138mm 12.8 NAKAR P. I/ON 100m 13.5 NAKAR P. I/ON 300mm 14.5 NAKAR P. I/ON 300mm 14.5 NAKAR P. I/ON 300mm 14.5 NAKAR H. (SUPERB CONDITION) I/ON 300mm 17.5 NAKAR H	MNT £165.00 MNT-GASED £275.00 MNT-£199.00 MNT £265.00 MNT £255.00 MNT-£199.00 MNT-£275.00
ICON 105mm 12.5 M SQUEERB LENS) ICON 135mm 12.5 M NEVER EDIS ICON 305mm 14.5 M SUPPER SHAP LENS ICON 305mm 14.5 M SUPPER SHAP LENS ICON 305mm 14.5 M SUPPER SHAP LENS ICON 305mm 14.5 M SUPPER LENS COMP WITH ALL FILTES ICON 305mm 15.5 M SS + HR000 ICON 323 - 59mm 15.5 M SS + HR000 ICON 323 - 59mm 15.5 M SS + HR000 ICON 323 - 59mm 15.5 M SS + HR000 ICON 323 - 59mm 15.5 M SS + HR000 ICON 323 - 59mm 15.5 M SS + HR000	MNT £165.00 MNT-CASED £275.00 MNT £199.00 MNT £355.00 MNT £355.00 MNT £355.00 MNT £275.00  MNT £275.00  MNT £156.00
100h 115mm 15.5 N. SUPERBLENS 100h 316mm 12.5 N. SUPERB SERVE LISS 100h 316mm 14.5 N. SUPERB SERVE LISS 100h 316mm 14.5 N. SUPERB SERVE LISS 100h 316mm 14.5 N. SUPERB LISS COLUMN TOOL 100h 32 SERVE LISS COLUMN TOOL 100h 32 SERVE LISS COLUMN N. SUPERB 100h 32 SERV	MNT £165.00  MNT £199.00  MNT £199.00  MNT £355.00  MNT £355.00  MNT £255.00  MNT £275.00  MNT £199.00  EXC+++ £139.00
IGON 105 mr 2.5 N SUPERB LBIS IGON 300 mr 15.8 NRGRP P. IGON 300 mr 15.8 NRGRP S SHIPP LBIS IGON 300 mr 15.8 NRGRP H (SUPERB COVATION) IGON 300 mr 15.8 NRGRP LBIS COMP WITH ALL (FLITS) IGON 32 - Sofom 15.5 AS + MODI IGON 33 - SOFOM 15.5 AS 200 M NRGRP IGON 35 - 165 mr 15.3 AS AS IGON 35 - 165 mr 15.3 AS AS	MNT 5185,00 MNT-5189,00 MNT-5199,00
UCO, 115m 12.5 A (SUPERE LINS) (UCO, 130m 12.5 A (SUPERE LINS) (UCO, 300m 15.5 X (SUPERE SERVE LINS) (UCO, 300m 15.5 X (SUPERE SERVE LINS) (UCO, 300m 15.6 X (SUPERE SERVE LINS) (UCO, 3	MNT 9185.00 MNT-CASED 9275.00 MNT-9199.00 MNT-9199.00 MNT-9195.00 MNT-9199.00 MNT-9199.00 MNT-9199.00 MNT-9199.00 MNT-9199.00 MNT-9199.00 MNT-9199.00
IGO, 105 mr 2.5 N SUPERI LING.  100h 100hm 2.5 N SUPERI LING.  100h 300hm 4.5 N SUPERI SHAPP LING.  100h 300hm 4.5 N SUPERI SHAPP LING.  100h 300hm 4.5 N SUPERI SHAPP LING.  100h 300hm 4.5 N SUPERI LING.  100hm 4	MNT 5185.00 MNT-CASED 5275.00 MNT 5199.00
UCN, 115mm 12.5 M, SUPERBLENS, 1005, 100mm 14.5 M, SUPERBLENS, 1005, 300mm 14.5 M, SUPERBLENS, 1005, 300mm 14.5 M, SUPERBLENS, 100mm 15.0 M, SUPERBL	MNT 2185.00 MNT-CASED 2275.00 MNT 1298.00 MNT 1285.00 MNT 1285.00 MNT 1285.00 MNT 1289.00 MNT 1275.00
100. HISm 2.5 N. SUPERI LINS 100. 100 m 2.5 NWGP P. 100. 300 m 14.5 NWGP P. 100. 300 m 14.5 NWGP H SUPERI SOND TOO 100. 300 m 14.5 NWGP H SUPERI SOND TOO 100. 300 m 15.5 NWGP LINS SOND TOO 100. 32 Serin 6.5 A.5 NWGP 100. 32 Serin 6.5 A.5 A.5 SOND 100. 33 - 105 m 15.5 A.5 A.5 100. 35 - 300 m 14.5 A.5 A.5 100. 35 - 300 m 14.5 A.5 100. 35 - 300 m 14.5 A.5 100. 36 - 300 m 15.5 A.5 100. 37 - 300 m 14.5 A.5 100. 38 - 300 m 14.5 A.5 100. 38 - 300 m 14.5 A.5 100. 39 - 300 m 14.5 A.5 100. 30 - 300 m 14.5 A.5	
UCO, 115 mm 2.5 A, SUPERBLENS, (UCO, 105 mm 4.5 M SUPERBLENS, (UCO, 305 mm 4.5 M SUPERB SPAR), ELES (UCO, 305 mm 4.4 M SUPERB SPAR), ELES (UCO, 30	MNT \$165.00 MNT 1462-1297.00 MNT 1299.00 MNT 1299.00 MNT 0262-0225.00 MNT 0262-0225.00 MNT - 2159.00 MNT - \$199.00 MNT - \$199.00 MNT 1495.00 MNT 1495.
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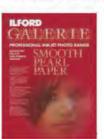
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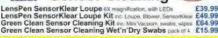
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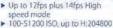
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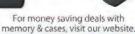
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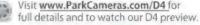
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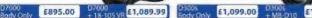
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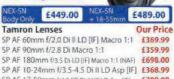




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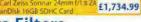
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CANON EOS 10MK111.UNUSED	£215
CANON EOS TO BDY (NUSED	399
CONTAX 645+8012,8XD.UNUSED	1995
HORSEMAN 612PANG+35mm.UNUSED 1 LEICA MP, BLACK/FILM/UNUSED5 MFT7 M770 FLASH RYO IIM/ISED	24250 3250 6396
NIKON 18012.8AI, UNUSED(VIDEOS?) NIKON 200126, BXO. UNUSED	3250
HURSEANA 512PANO - SRIM, UNISSED LEICA MP. BLACKEYE MANUNISSED METZ MTJO FLASK, BXO, LINUISED METZ MTJO FLASK, BXO, LINUISED MIKEN 19672, BXO, LINUISED MIKEN 19672, BXO, LINUISED MIKEN 1970 FLASK, BX, DALINISED MIKEN 1970 BXO, LINUISED MIKEN 196 BOOY, BXO, LINUISED MIKEN 1960 BOOY, BXO, LINUISED PENTAY KYFIL MIEX D, LINUISED SIGMA 12-40-CAF, BXO, LINUISED SIGMA 12-24-CAF, BXO, LINUISED	149 E44
PENTAX KX[FILM]BXO,UNUSED	.627 .629 .6379
ROLLEI 6008AF.COMP.BXD.UNUSED SIGMA 12-24, CAF.BXD.UNUSED SIGMA-120-400 OS.BXD.UNUSED	. 2895 . 2575 . 2595
SIGMA-120-400 US, BXD, UNUSED SONY ALPHA 850 BDY, UNUSED SONY ALPHA 850 BDY, UNUSED SONY 70-20072-96, CASED, UNUSED ALMONO, CAF 28-10512-8, UNUSED WISTA 534 FF, UNUSED WISTA 534 FF, UNUSED UNUSED SONY 70-20072-97, UNUSED	1699 1425
WISTA 5:4 RF,UNUSED	174 274
WIDE RANGE EXPIRED/OUTDATED FILM SPHONE	
SCANNERS, MID-RANGE TO HIGH-END, I FORMATS AVAILABLE S/H	MOST
PROFESSIONAL DIGITAL MEDIUM FORMAT, NEW/USED DIGITAR 28-120mmLenses IRIS/SHUTT	****
ÉNEG Horseman view-digital camera ki	
ENEG	
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ALPA 360° BOTOCAMERA ASNEW	EASH (475)
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CANON 200mmF1.8, ARRI-PL	FUJI 6X 680 MK1-3 Comp	NIKON DW1/F2/WLF,UNUSED?
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MIKON 200126,BXO,UNUSEO,VIDEU57)£695 MIKON 200126,BXO,UNUSEO£3250	HASSEL EXPAN/11+45/BOXEDE1095-E2450	PENTAX 6x7/67-11AE+105mm£495-£1695
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NIKON DS000 BÓOY, BXD, UNUSED	HASSEL EXPAN CAPS/HOODS	PENTAX 67 300/400/500mm\$425-\$1895 PENTAY MZ-S BDDV INUSED? P599
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SIGMA-120-400 OS.BXD.UNUSED	HASSEL E12/E16 Mag NEW	PENTAX 645AF 33-55/35/45-85
SONY 70-20072.8G, CASED, UNUSED £1425	HASSEL 501C/CM COMP	PEMTAX 645-01GTPAL, sanew C7250 PEMTAX 645-01GTPAL, sanew C7250 PEMTAX 645AP 45/120/80-160 SASK PEMTAX 645 COUS-6, sanew SASK PEMTAX 15mm S/MC-M/M. C575-5285 PEMTAX 15mm S/MC-M/M. Sanew SASK PEMTAX FA 40 PAMCARE, sanew SASK PEMTAX FA 50 PAMCARE, sanew SASK PEMTAX
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BRONICA FTRS5+LENSES etc. FASK	LEICA M1,M2,M3,M4-2/P	POLLEI POSSO/PO18012.8, ASNEW eac1895 POLLEI PO 55SHET/110mm f2
BRONICA SQA/+40-500+Accs EASK BRONICA GS1+50-250+Accs EASK	HASSEL I LENSES 35-300mmc 1495- 2295 HASSEL 130mm OF/E-bassew £795-£156- HASSEL 130mm OF/E-bassew £795-£156- HASSEL 130mm OF/E-bassew £995-£1967- HASSEL 120mm OF/F-WKRD £995-£1967- HASSEL 120mm OF/F-WKRD £995-£1967- HASSEL 120mm OF/F-WKRD £995-£1967- HASSEL JOHN E-COMPLETE NEW £9475- HASSEL JOHN E-COMPLETE NEW £9475- HASSEL JOHN E-COMPLETE NEW £9475- HASSEL 250mm FE-ASIEW £995-£1947- HASSEL 250mm FE-ASIEW £995-£1947- HASSEL 250mm FE-ASIEW £995-£1947- HASSEL 250mm FE-ASIEW £995-£1947- HASSEL 250mm FE-ASIEW £995-£1946- HASSEL 1400 FE-ENDER £955-£1946- HASSEL 1400 FE-ENDER £956-£1946- HASSEL 1400 FE-ENDER	POSN 500 MINIOR PROTEST CHIEF CONTROL OF THE CONTRO
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CANON EDS 5D/9XD/ASNEW £595-£875 CANON EDS 30B/40D/50D £245-£545	LEICA MIGTITE, CHRUSKO-UNUSED E 17755 LEICA MIGNOSED LINUISED 117375-12235 LEICA RAIRGROXD «ASVEW	SIGMA 14mmt2.8 PENTAX-AF
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CANON FI-4 400mm 2.8, 300mm 56. P. P. P. CANON STATI F. 300mm 12. 2. 3 P. P. CANON STATI F. 300mm 12. 2. 3 P. CANON STATI F. 300mm 12. 2. 3 P. CANON STATI F. STATIS F. CANON EDS 18 BB 14 AVID F. CANON EDS 18 BB 14 AVID F. CANON EDS 18 BB 14 AVID F. CANON STATIS F. CANON		ZEISS SUPER-IKONTA 534/16
CANON EOS 14f2.8L/L11£1195-£1695 CANON ZEISS 85f1.4(MF)£745-£875	MINOLTA APO 100-300/400mm\$295-\$595 MINDLTA/SDNY 170-500 SIGMA DG\$495	ZERS 80/17AP 7.5cm rl 5,0442 2. 6008 4.5ck 221SS 40/1240m PC PROLET 8. 6009 4.5ck 221SS 400mm PC PROLET 8. 6009 4.5ck 221SS 300mm PC PROLET 8. 6009 4.5ck 2259 4. 6007 4. 6007 4. 6009 4. 6009 4. 6007 4. 6007 4. 6009 4. 6009 4. 6007 4. 6009
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CANON EFS 10-22mm/asnew£475-£575	MINULIA SOLIT 19.3 56 1261 44 125 125 126 126 126 126 126 126 126 126 126 126	100mmf2.8macr50mmf2.8macro 50mmf1 4 11-18mm, 18-250mm, 18-70mm, 75-300mm
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	DENTAL 145 MAY DAY DAY	AGR.
	DENIERA MAS I ENGESTANDIONIS	O.TOOD
	PENTAY FA 40 PANCAKE aspara	1245
	PENTAX FA 40 PANCAKE, asnew PENTAX FA 50mm/100mm MACRO 927 PENTAX FA 5011.4", asnew PENTAX 59-13512.8/69-250 ED .961 PENTAX 59-13512.8/69-250 ED .961	HILLETO
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	PENTAX AF 8511.4" asnew	£875
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	DENTAL AS SOURCES NEWS CON	OVER2D DARRING
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ROSS 10x8 Mahogany+Brass Lenses Sne
DODENSTOCK 55 75 90 115mm
PE05.C137
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ROLLEI POSSO/PD18012.8, ASNEW 6421891
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SEKONIC L718/778 DUALSPOT \$275-6498
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SIGMA 135-400, CAF/NAF, NEW?
SIGMA TO SUBUULAR MAR, SURT
SIGMA 50-500mm, CAF/NAF 9625-£98
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	E15
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,135/2.8,500/8	arı.4,	10012
USED DIGITAL SLR CAMERAS AN	N I CON	ese
CANON 1DS MK111		
GANON 10 MK111/NEW?E1	1605.0	21 45
CAMON (DO MA) 1	945 6	11776
CANON IDS MK11	CENE	COUC
CANON EOS 10S/asnew	2020	.cose
CANON EOS 1D/ASNEW	D275	CEAS
CANON EOS 5D/ASNEW	DO4E	COUR
CANON EOS 10D/20D/060	0110	LOGS
CANON 30/40/50B/UNUSED	2,193	DE70
CANON 300-400D+18-55	C40E	-E315
GANON 300-4000+10-33	7.133	Pac
BG ED3-D30,060,10D FUJI \$1/\$2/\$3/\$5PR0	DIGE.	CE05
Kodak BCS Pro(C,N)/new?	711.9	1385
Kodak DCS Pro14N/512	OF AL	PTAC
Wantel DCC 450 CDC 750	17.040	E) 43
Kedak BCS 420,520C,760 LEIGA DIGILUX:3 +14-50	C705	Auto
Mindes (ED175/Dunou Mount)	TABO	Last
Minulta RD175(Dynax Mount) PANASONIC G1-G3/GF,GH 1-2	COOK	Page
PANASONIC LENSES, NEW, USED	2223	CVCF
SAMSUNG GX20,14.6mp, NEW?		PARE
SONY A330/350/550/700	POJE	PE 45
SONY 75-309/28-75f2.8	C4.4c	T. 2842
AURON DOCTO-JOACO	6145	PANE
NIKON D70/70s/D100	2 193°	COAL
Nikon D1/X body/asnew NIKON B2H/D2X/D2XS	C20E	E000
MIKON DZEVDZĄDZĄDZĄ	.2093	CASE
NIKON 03/x,700,300s NIKON 080/0200/ASNEW	D075	CARE
OLYMPUS E1/E3-BXD,NEW?	Dios	0770
OLYMPIO ENES-BAU, NEW!	E100	Page
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PANASONIC LX1-3,FZ8-50		
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RICOH 6X100/200+VF/NEWS		
Sigma DP1/DP1s/asnew 53		
SONY H9.15x.asnew	F15	ì
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EOS 500/W1000/50E	F39 - F149
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20mm/24mmf2.8USM/asnew	
28mm f2.8/28/1.8/NEW	
28mm f3.5 Nikkor-PC,CAF	
50mm [1.8/T1.4USM/NEW	PRS-P205
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CANON F1N, asnew; UNUSED	£1125
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E4 1 AVE OL ACID word	CARE CARE
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24mm,28mm,35mm,50mm	629,6160
28/2,35/2,85/1.8,55/1.2	
2012,3312,0311.0,3311.2	DEPT 0476
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245	FILE	
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795		
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Hassel 205TCCPrototype	£n
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Flashguns/ Brackets
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Leitz 400+560mm/5.6/6.8	1247
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Leitz Mooly Mutor, Black, superb	Politore
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90mm (2.8 Tele-Elman) German, fro	
Leitz Duo-24 Synchroniser	
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Finders 21, 28, 35, 50, 90, 135 Vidon	
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F5/BDXFD/unused	£345-£9	
F5/B0XED/unused F100 bady/boxed/unused	£175-£4	
F3AF+80mm f2.8Af,asnew F90f-90x/asnew/unused? F801/801S/unused	EN	É
F90/F90x/asnew/unused?	From@	į
F801/801S/unused	E75-£2	Š
F4/S/E/BXD UNUSED	£225-£9	
F4 Polaroid Back	£a	1
F50/55/60/65/70/75	from63	4
F601/501/F401/S/x	Trom St	4
14mm/18mmf2.8 AFD 20mm 12.8AF/D	F130-73	
DAMES (D. O. A.C.)	C17E . CS	
24mm 12.8 AF/D 28mm 12.8 AF/D 105mm 12.8 Micro-AFD	pins pi	
105mm 10 9 Micro AFP	P345.C4	
180mm 12.8 4E/D	P245-C4	
200mm (3.5 IEED-E3-AE	FN	F
300mm 12 8 AF/D	9895 - 919	ì
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MG30,MC20 Remotes/New		į
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HORSEMAN SVA GEARED	CR
HORIZON PAMORAMA RVD	Ç4
KODAK CAROLISEL PROJECTORS	a
KODAK BETINA IIDII 1980 Iron	m£1
KOMAFLEY 127-SLB OUTFIT	PE
KONICA ESTALENSES	ca
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I MIHOE 220 1420 8v7 cm	CX
LIMINE MASTER TECHNIKA from	F15
I MINIOR DRECK TO BRODINGS from	013
MAMPYACOON, 80 RVD MEIJIO	60
MANAGERY SSHIPS HORNEW	P/A
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METZ 70 MZS, new METZ Flash adapters, various Minolta/Sony Hot Shoe/PC adapter MINOLTA/SONY WILESS FLSH CNTR	6.2
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MINOLTA A1-1000 IA Trigger	00
MINOLTA TC1 Classic boxed.asnew	
MINDLY 35 OF NEW	Li

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IIIZVOR MC469mm CODAL 2	cont
NIKKOR –W 450mm COPAL 3 NIKON Rangefinder S2, S3,S4,SP NIKON AI 24mm T2 /boxed NIKON 20mm AF/AI/AIS NIKON 35mm 28mm PG-SHIFT	CALC
NIKON AI 24mm I2 moved	Irom9445
NIKON 20mm AF/AL/AIS	Fask
NIKON 35mm 28mm PG-SHIFT	£345-£945
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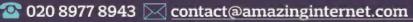
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5x4 135mm f4.7 Schneider Xenar lens, in Compur P £69 ;	Minolta fit 28mm f2.8 Tokina SL
5x4 210mm f5.6 Schneider Symmar-S. Multicoating lens.	Minolta Flash Meter III, cased, u
Sinar selected. In size 1 Copal shutter. Lovely	Minolta MC 100mm f3.5 Tele Ro
5x4 Horseman 450 EM Optical Bench Extending Reil Pro	condition, great optics, caps. A v
monorail camera, standard & bag bellows, F&R standards,	Minolta MC 135mm 12.8 Tele Ro
tripod mount VGC with Horseman case	Minolta MC 135mm f2 8 Tele Ro
5x4 Horseman L45 Pro monorali camera, with standard	Minolta MC 200mm f4.5 Tele Ro
and bag bellows. Front and rear standards, triped mount	Mincita MC 35mm f2.8 Tele Rok
VGC and with original Horseman outfit case	Minolta MC fit 28mm f2 5 Vivitar
82mm Hoya UV filler, super condition, boxed	Minolta MD 135mm f3.5 Tele Ro
Benetlink Lightning Magazine Hand Camera c 1900 £99	Minolta MD 28-85mm (3.5-4.5 T
Bowens Traveller light set, two head kt with stands £149 BPM Bellows plus side copier. AS NEW boxed with	Minota MD 28mm f2.8 lens. VG Minota MD 28mm f3.5 W Rokk
Pentax K Rtings. Complete with instructions	Minolta MD 35-70mm (3.5 zoon
Bronica ETR 150mm f3 5 Zenzanon MC lens VGC	Minolta MD 35-70mm f3.5 Zoon
Bronica ETR Roll Film backs for 120 good condition	Minolta MD 45mm /2 Pancake k
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Bronica ETRSI comp: 75mm Eli lens, WLF, 120 back £199	Minota MD 70-210mm f4 zoom
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Canon FD 135mm f3.5 SG Breech mount lens in VGC £29	Minolta X-300 body, Chrome, Si
Canon FD 199A Speedite, VGC, cased	Minox 35GL, good condition, will
Canon FD 200mm 14 Bayonal lens. Lovely condition £39	Minox Binocular attachment, tate
Canon FD 28-85mm f4 Macro Zoom lens, mint boxed £89	Minox Right Angle Reflex finder
Canon FD 50mm f1 4 SSC breech lens. Super	Minor Tripod adapter VGC, no o
Canon FD 70-210mm I4 Bayonel lens. Lovely condition £49	Nikon 62mm Circular Polarizing
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Canon 190 body Super example E109	Nikon Ais 35-105mm f3.5-4.5 Zo
Canon T90 body, good condition, 3 months warranty	Nikon AIS fit 70-210mm f4.5 Viv
Canon T90 body, works well, broken strap lug. £69 Canon T90 case, lovely condition, with carry strap £25	Nikon AR-4 double cable releas Nikon F3 body, nice example in
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ENLARGING LENS Minolta 75mm (4.5 E Rokker, VGC £29	Nikon F801-s Body, VGC with b
Enlarging Lens. Rodenstock Rodagon 80mm #£39	Nikon F90X body good condition
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Enlarging: 50mm f2 8 Schneider Componen-S levely £39	Nikon Non Al 75-260mm 14.5 Sc
Ensign Cameo plate camera, 6x9, Afdis / Compur	Nikon SB-21 Macro Speedlight i
Emernann Erni box carnera, 6x4.5 cm RARE and VGC £49	adaptor, AS-14 power unit, all in
Exakta Varex IIa SLR, script type, 12 Pancolar, WLF	Nikan Speedlight SB-17 with de
Exakta Varex IIb with 50m (2.8 Jena Tessar, Prism	Nikon Speedlight SB-24 flash, g
Fed 4 plus 53mm (2.8 N-61 lens, VGC, cased	Olympus APS izoom 75 (like Mi)
Fujica GL690 Pro 6x9 on 120 complete with	Olympus Digital fit Remote Cabi
interchangeable 100mm (3.5 Fujinon lens	Olympus Digital fit Wireless Rok
Fujica GW690 Pro, 6x9 on 120 with fixed 90mm (3.5 £299	Olympus Mju 1, black, with 35m
Gossen Profi-Spot stlachment, 1, 5 or 10 degree	Olympus Miu Zoom 105 35mm
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11855GIUGU OU GIBINIGGI NUOU KIF 13UKZUUTTIRI	Olympus OM 300mm 14.5 Zurko
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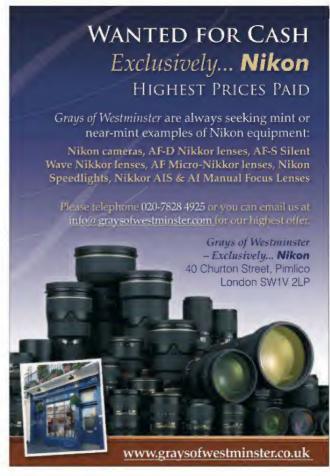
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Florent 1 9 Af D C	£125
Florent 1 9 Af D C	£125
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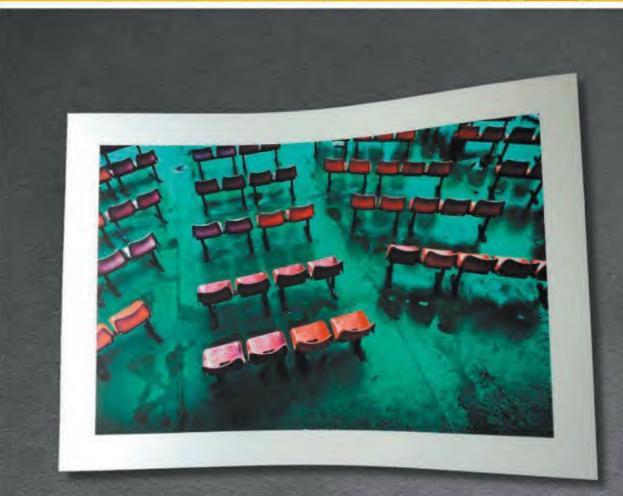
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## A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

IN AP 7 April, I wrote about the View-Master Stereo, a camera few people are likely to have heard of, let alone used. This month, by way of contrast, I'm going mass market, as the Kodak Brownie 127 was made by the million. I'll bet most readers over the age of 45 will at least have had their photo taken with one. Several variations were made over the 15year production period, but I prefer the earlier, curvy models from the 1950s (pictured) to their more angular and sharp-cornered 1960s siblings.

I'm a fan of the not-quite-extinct 127 rollfilm format, which is 100 years old this year, Introduced by Kodak in 1912, it marked the shift towards smaller, portable, cameras that made photography truly popular. In the early days the format was called 'VP', short for Vest Pocket. Vest is the American word for jacket, so it wasn't something you tucked into your underwear! An early model was dubbed the soldiers' camera as it used by soldiers during the Great War.

Even now, four decades after the last Brownie 127s were made, they can often be found in charity shops and at car-boot sales, generally for a couple of pounds and usually working after all, there's not much to go

wrong. The main issue is getting hold of film. Kodak ceased production of 127 rollfilm in 1995, but Efke in Croatia still makes a black & white emulsion and there is now a Rollei-branded colour film available. Expect to pay at least £5 per roll plus postage.

Rummaging through a box that had been in my dad's garage for a good few years, I found two rolls of Jessops film marked 'develop before 1993.' By now I'm getting used to handling very expired film, although it is difficult to predict the results. As I understand it, the condition under which the film was stored has a far greater impact on the image quality than the actual age of the film. I dare say that 20 years in a dedicated film fridge would have been kinder to my rolls than the same sentence served out in the summer sauna and winter freezer that is the typical British domestic garage, where apparently some people keep their cars!

Kodak Brownies are definitely fine-weather friends. With a single shutter speed and fixed small aperture, you need a bright day to avoid those muddy snaps that must have disappointed



so many people when they collected their prints from the chemist. I took my Brownie with me to London on a slightly overcast day. While looking for subject along the Embankment, I spotted a fellow film photographer leaning over the edge of Hungerford Bridge. I recognised the stance immediately – the signature posture of the twin lens reflex user peering down onto his focusing screen. The figure added a point of interest to an angular urban composition.

Anyone who regularly uses old cameras and expired film will have

had their fair share of 'technical failures'. I prefer to look on these as happy accidents, evidence of the life of the camera before it came into my hands. In this case, the 'problem' is the visible backingpaper markings. Most rollfilm cameras require the user to wind on the film between exposures while watching the frame number printed on the backing paper as it passes beneath a little red window. As a rule, only the higher-end professional models have windowless systems. With adverse storage conditions some of the ink from the backing paper can be transferred onto the film, reducing the amount of light that gets through and leaving darker areas where the numbers and other marks used to be. That seems to be what has happened here, but to me as a closet Lomographer it was an unexpected bonus! To mark the centenary of 127 film, I'm using as many cameras in this film format as I can (I've used 15 since January.) So, whatever the backing paper may suggest, the number is not quite up for this format yet. AP

To read more about Tony's 52 cameras project, visit <a href="http://52cameras.blogspot.com">http://52cameras.blogspot.com</a>. To see more images taken using the Kodak Brownie 127, visit

## Editorial

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One year (51 issues) UK £140.45; Europe/Eire £162.50; USA £198.45; Rest of World £236.90.

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Inserts Innovator Telephone 0203 148 3710 Repro Camden Town Typesetters Ltd Telephone 0208 523 6700

Printed in the UK by Wyndeham Group Distributed by Marketforce, Blue Fin Building,

110 Southwark Street, London SE1 OSU. Telephone 0203 148 3333

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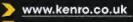


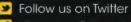




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